NEW ENGLAND CONSERVATORY OF MUSIC

· A COLLEGE OF MUSIC ·

1958-1959

Catalogue 1958–1959

NEW ENGLAND CONSERVATORY OF MUSIC

A COLLEGE OF MUSIC

Founded 1867

290 Huntington Avenue, Boston 15, Massachusetts

To create music . . .

to project music . . .

to teach music . . .

to inspire in others a love and understanding of music

HARRISON KELLER, *PRESIDENT*

Beethoven

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CALENDAR FOR 1958-1959

FIRST SEMESTER

September 8, Monday. — Auditions and examinations for placement of new students begin.

September 10, Wednesday. — Orientation program begins. 3 p.m.

September 11, 12, 13, Thursday–Saturday. — Registration of new full-course students.

September 15, Monday. — Academic year begins.

November 11, Tuesday. — Veterans' Day. Half holiday. No classes; private lessons and practice after 1:00 p.m.

November 27, Thursday. — Thanksgiving recess begins.

December 1, Monday. — Classes resume.

December 20, Saturday. — Christmas vacation begins.

January 5, Monday. — Classes resume.

January 12, Monday. — Midyear examinations begin.

SECOND SEMESTER

January 26, Monday. — Second semester begins.

February 23, Monday. — Legal holiday.

April 4, Saturday. — Spring vacation begins.

April 13, Monday. — Classes resume.

May 18, Monday. — Final examinations begin.

May 26, Tuesday. — Auditions for promotion in major field begin.

May 29, Friday. — Last day of private instruction.

May 30, Saturday. — Memorial Day. Holiday.

June 9, Tuesday. — Commencement Day.

June 22, Monday. — Summer School begins.

August 1, Saturday. — Summer School ends.

THE BOARD OF TRUSTEES

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MRS. JASPER WHITING

For one year: LEO LITWIN, Representing the Alumni Association

Term of office expires at Annual Meeting in the calendar year indicated.

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* * *

Medical Advisor
Maurice Fremont-Smith, M.D.
12 Hereford St., Boston

Consulting Surgeon
George W. Morse, M.D.
227 Summit Avenue
Brookline

Physicians

John C. Dalton, M.D.
330 Dartmouth St., Boston

Arthur S. Pier, Jr., M.D.
264 Beacon St., Boston

The New England Conservatory is a member of the National Association of Schools of Music and the New England Association of Colleges and Secondary Schools.

FACULTY OF THE NEW ENGLAND CONSERVATORY OF MUSIC, 1958-1959

Richard Burgin, Conductor of The Conservatory Orchestra
Lorna Cooke de Varon, Conductor of The Conservatory Chorus
Boris Goldovsky, Opera Conducting and Stage Direction

I. APPLIED MUSIC

PIANO

Howard Goding, *Chairman*
David Barnett
Malcolm Creighton
Jeannette Giguere
Marie A. Gillet
Florence Wild Hartnett
David Hicks
Betty Hilker
Alexandra Jaskolski
Virginia Klötzle
Anna S. Lothian
Margaret C. Mason
Lucille Monaghan
Roland Nadeau
James G. Pierce
Elisabeth Schulz
Miklos Schwalb
Donald Smith
Susan Williams

ORGAN

Donald Willing, *Chairman*
Homer Humphrey
Carl McKinley
Dowell McNeill

VOICE

Frederick Jagel, *Chairman*
Bernard Barbeau
Eleanor Davis
Jean Ellerson Drabik
Alice Girouard
Uta Graf
Elizabeth B. Hancock
Percy F. Hunt
Gladys Miller
Dorothy Richards
Rhodora B. Smith
Alice H. Stevens
Marie Sundelius

Repertoire Coaching

Felix Wolfes
John Moriarty

HARP

Louise Came Pappoutsakis
Collette Rushford
Bernard Zighera

STRINGED INSTRUMENTS

Richard Burgin, *Chairman*, Violin
Virginia Bacon, Violoncello
Joseph de Pasquale, Viola
Sally Dodge, Violin
Corinne Flavin, Violoncello
Alfred Krips, Violin
Frances B. Lanier, Violin
Georges Moleux, Contrabass
Lucy D. Parker, Violin
Ayrton Pinto, Violin
Ruth Posselt, Violin
Alfred Zighera, Violoncello

WOODWIND INSTRUMENTS

Fernand Gillet, *Co-chairman*, Chamber Music
Norman Carrel, Clarinet
Gino Cioffi, Clarinet
Doriot Anthony Dwyer, Flute
Ralph L. Gomberg, Oboe
William Grass, Flute
Rosario Mazzeo, *Co-chairman*, Clarinet
Ernst Panenka, Bassoon
James Pappoutsakis, Flute
Robert Stuart, Clarinet
Richard Summers, Oboe
Felix A. Viscuglia, Clarinet
Sherman Walt, Bassoon

BRASS INSTRUMENTS

Roger Voisin, *Chairman*, Trumpet
André Come, Trumpet
Camille Coppez, Trumpet
William M. Gibson, Trombone
Paul F. Keaney, Horn
Millard S. Neiger, Trombone
James Stagliano, Horn
William Tesson, Trombone

PERCUSSION AND TYMPANI

Everett Firth

II. OPERA

Boris Goldovsky, *Director*

III. CHURCH MUSIC

Donald Willing, *Chairman*

IV. HISTORY AND LITERATURE OF MUSIC

F. Judd Cooke, *Chairman*
David Barnett
Margaret C. Mason
Carl McKinley
Warren Storey Smith

V. MUSIC THEORY AND COMPOSITION

Carl McKinley, *Chairman*
F. Judd Cooke
Gaston Dufresne
Margaret C. Mason
Roland Nadeau
Leland H. Procter
Warren Storey Smith
William Tesson
Chester W. Williams

VI. MUSIC EDUCATION

Leta F. Whitney, *Chairman*
Herbert H. Silverman

VII. MUSIC THERAPY

Arthur Flagler Fultz, *Chairman*

VIII. ACADEMIC STUDIES

Jean M. Demos, *Chairman*, Literature
Josephine Barnett, Drama and Speech
Arthur Flagler Fultz, Psychology, Sociology
Lottie H. Lenn, Fine Arts
Johanna H. Oldenburg, German
Edward F. Perry, History
Simone Rivière, French
Willis Rudy, Philosophy of Education
Carlo Soresina, Italian
William B. Van Lennep, Literature
Olive H. Wetmore, Literature

IX. POPULAR MUSIC

William Tesson, *Chairman*, Arranging, Orchestra, Trombone
G. Wright Briggs, Arranging
Ronald Brown, Piano
J. Arthur Caless, Saxophone, Flute
William H. Curtis, Contrabass
Frederick G. Guerra, Saxophone
George J. Guilbault, Theatre, Piano, Voice Coaching
Warren Joseph, Voice Coaching
Rafael Porras, Accordion
Guy H. Principato, Guitar
Theodore Simonelli, Guitar
Robert Stuart, Clarinet, Saxophone

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THE FACULTY COUNCIL

The President
The Deans
F. Judd Cooke
Howard Goding
Frederick Jagel
Carl McKinley
Leta F. Whitney
Donald Willing

THE NEW ENGLAND CONSERVATORY, 1867-1958

The New England Conservatory of Music was founded on February 18, 1867 by Eben Tourjée as successor to, and continuation of, a conservatory which he had founded in Providence in 1864. His wise guidance and that of his successors, Carl Faelton, George Chadwick, Wallace Goodrich and Quincy Porter, first achieved and then consolidated the Conservatory's international reputation as an outstanding school of applied music and of music education. Since 1946, under the vigorous and imaginative direction of President Harrison Keller, the Conservatory has achieved leadership in all fields of music, expanded its services to students and to the public, and raised its standards of teaching, of scholarship and of performance. The Conservatory is a member of the New England Association of Colleges and Secondary Schools and the degrees of Bachelor of Music and Master of Music which it awards meet the requirements of accreditation throughout the United States.

Located near the heart of Boston, the Conservatory is in close proximity to Symphony Hall, the Museum of Fine Arts and the Boston Public Library. Its own Jordan Hall, seating over a thousand persons and famous for its acoustics, is the scene of the public concerts by the Conservatory Orchestra and Chorus, as well as by famous artists and ensemble groups from all over the world. There are two other auditoriums, Brown Hall for operas, rehearsals, student concerts and student activities, and Recital Hall for small concerts and student recitals. These three halls, together with the Conservatory's ninety-five class and practice rooms, libraries, lounges, club rooms, cafeteria, and recording and other facilities, are all located in one building, designed and built for the purpose in 1901 and substantially enlarged in 1928.

The New England Conservatory is a college of music with an academic department which offers courses in the humanities, languages, and social sciences. The degrees of Bachelor of Music and Master of Music are awarded in piano, organ, voice, and all the orchestral instruments, and in church music, theory, composition, music education, historical research, music therapy and opera direction. Performers of exceptional ability are granted the New England Conservatory Artist's Diploma upon completion of the requirements of a special course of study. For specialists in Popular Music, the Conservatory offers three courses leading to Certificates in voice, instrumental performance, or arranging.

Students at the New England Conservatory have unusual opportunities. Almost from the beginning there developed a close association with the Boston Symphony Orchestra whereby most of the first-chair men of the orchestra are available to advanced students for instrumental instruction. Summer study at the Berkshire Music Center in Tanglewood is open to all qualified students. The Conservatory Opera department, in association with the New England Opera Theatre, gives opera students an almost unique training. Those studying to be teachers or music therapists receive thorough field training. The Conservatory Orchestra is a full symphony orchestra and, together with the String, Brass, and Woodwind Ensembles and the Popular Orchestra, offers instrumental students frequent opportunities for performance both in the concert hall and over the radio. The Conservatory Chorus, consisting of 125 mixed voices, gives several concerts each year as well as assists in the Boston Symphony subscription season through the performance of one or more major works for chorus and orchestra.

To receive this training, students come from all over the United States and Canada, from Central and South America, most of the countries of Western Europe, Egypt, Iran, India, Malaya, Japan, China and both Indies. In turn, many Conservatory graduates have won Fulbright Scholarships and still more have won other scholarships for study abroad. Graduates of the Voice Department are singing in European as well as American opera companies, including the Metropolitan, and instrumental graduates are playing in almost every major orchestra in the country. Many others are appearing on the concert and musical stage, as church soloists, and with dance orchestras. Hundreds are supervisors of music in their cities or towns and even more are studio teachers, while many thousands enrich life in homes where music is considered essential.

The goal of the New England Conservatory throughout its program is to develop each student insofar as possible into a "complete musician," a broadly educated, responsible citizen, musically literate, and possessing an artistic zeal — one who can create music, project music, teach music, and stimulate in others an understanding and love of music.

THE UNDERGRADUATE DEPARTMENT

BACHELOR OF MUSIC DEGREE

The New England Conservatory of Music is a charter member of the National Association of Schools of Music and a member of the New England Association of Colleges and Secondary Schools. The degree of Bachelor of Music which it is authorized to grant meets the requirements of these accrediting bodies. The curricula as established by the President and Faculty Council are designed to produce musicians with a high degree of skill in their major subject, a thorough training in music theory, a wide acquaintance with the appropriate musical literature acquired both through performance and analysis, and as much general education as a full program of professional study will permit. The special requirements of the various major fields of study are stated in the sections below, but exacting standards of musicianship are required of all and must be met before the degree is voted by the Faculty Council.

Requirements for Admission

For FRESHMEN

1. A diploma from an accredited high school or preparatory school. High school graduation is assumed to include 15 units of study distributed as follows: at least 3 in English; 2 in a foreign language; 1 in mathematics or science; 1 in history; 5 academic electives and 3 other electives. Any deficiency in high school credits must be made up during the first year of the degree course.

2. An official transcript of the secondary school record and a recommendation from the principal or headmaster.

3. An audition in which the student must demonstrate musical achievement as defined below in his major field.

PIANO: A composition by Bach (a Prelude and Fugue or a movement from a Suite or Partita); a first movement of a Sonata by Haydn, Mozart or Beethoven; and a composition of the romantic or modern schools. At least one number must be played from memory.

VOICE: A selection from the early Italian anthology or from Mozart; an aria or song sung in French or Italian; a song in English.

ORGAN: Keyboard facility equivalent to Piano 4*; a composition by Bach, such as one of the *Eight Little Preludes and Fugues*; one romantic work; one modern work.

CHURCH MUSIC: The same requirements as for Organ or for Voice.

STRINGED INSTRUMENTS: Scales, arpeggios and the first movement of a sonata or concerto.

WOODWIND INSTRUMENTS: Performance of a composition of moderate difficulty, such as a sonata movement or concert piece; major and minor scales and a chromatic scale covering the complete range of the instrument.

BRASS INSTRUMENTS: Performance of a composition of moderate difficulty; major, minor and chromatic scales articulated and slurred.

HARP: Performance of a concert piece. Scales and arpeggios in four octaves, both hands, in thirds, sixths and octaves.

PERCUSSION AND TYMPANI: An understanding of the fundamental snare drum rudiments and their application to the band and orchestral literature. A basic technical knowledge of the mallet instruments and ability to perform elementary studies for the tympani.

THEORY: The equivalent of Piano 4*; superior achievement on the entrance test in Music Fundamentals (see p. 18).

THEORY AND ARRANGING: The equivalent of Piano 4*; superior achievement on the entrance test in Music Fundamentals (see p. 18); some practical experience in scoring, at least for dance-band; a fair knowledge of keyboard harmony; familiarity with simple classical music literature as well as traditional popular songs and piano music.

COMPOSITION: The equivalent of Piano 4*; special aptitude in composition as shown by original work.

MUSIC EDUCATION: Proficiency in major instrument sufficient to warrant expectation of meeting performance requirements at graduation; an acquaintance with piano representing the equivalent of one year's study.

* See Appendix.

MUSIC THERAPY: An acquaintance with piano and at least one other instrument, representing the equivalent of one year's study of each. Experience in orchestral and choral work in high school or the community at large is desirable but not required. A candidate who has taken courses in general science, biology or chemistry will be given preference.

For TRANSFER STUDENTS

1. Official transcripts of record from all previous colleges attended. Transfer credit will be granted for all applicable academic and music literature courses completed with grades of C or higher at accredited colleges. Transfer credit for courses in theory and applied music will be given only by examination.

2. An audition in which the candidate must demonstrate technical proficiency and repertoire appropriate to the year for which he is applying.

Requirements for Promotion

At the end of each of the first three years the student must demonstrate satisfactory progress in his major study before a panel authorized by the Faculty Council. Such progress involves not only technical proficiency but an increase both in quantity and complexity of works studied. A satisfactory audition together with successful completion of the year's curriculum constitute the basis of promotion from one year to the next.

Requirements for Graduation

In order to graduate, a student must have grades of C or above in 75% of all credits earned in the Bachelor of Music degree course. The final 30 credits leading to a degree must be taken in residence at the New England Conservatory of Music.

In addition to the satisfactory completion of the required curriculum, a student must fulfill the following special requirements in his major subject:

PIANO, VOICE, ORGAN: A creditable public recital to be given during the second semester of the senior year; the study of a comprehensive repertoire of solo works; performance of a work with orchestra when recommended by the Faculty Council.

CHURCH MUSIC: The same comprehensive repertoire as required for Organ or Voice, and an audition before the Faculty Council.

ORCHESTRAL INSTRUMENTS: The study of a comprehensive repertoire for the instrument and intensive training in orchestral playing; participation in recitals of ensemble music; a satisfactory audition before the Faculty Council in May of the senior year.

To graduate as a soloist, the candidate must be so recommended by the instrumental panel at the end of the second year and this recommendation must be confirmed by the Faculty Council after the third year. The candidate will be required to present a solo recital during the second semester of the senior year.

THEORY: A final departmental audition; demonstration of proficiency in ensemble or orchestral conducting; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet in three or more parts with Latin text.
2. A short choral work in four or more parts with English text.
3. A two-part invention.
4. A three- or four-voiced fugue for piano or organ.
5. A movement in sonata form for piano, or for piano and one other instrument, showing a grasp of the constructive principles of the Viennese classical sonata. (So-called contemporary styles are not acceptable in this category.)

THEORY AND ARRANGING: A final departmental audition; demonstration of proficiency in ensemble or orchestral conducting; original compositions, the manuscripts to be submitted to the President on or before May first as follows:

1. A short choral work in four or more parts with English text.
2. A three- or four-voiced fugue for piano or organ.
3. A movement in sonata form for piano, or for piano and one other instrument, showing a grasp of the constructive principles of the Viennese classical sonata. (So-called contemporary styles are not acceptable in this category.)
4. An arrangement for dance-band designed as a vocal accompaniment.

5. An arrangement for large-sized microphone orchestra, perhaps featuring a solo instrument.
6. A score for symphony orchestra based on a popular theme.

COMPOSITION: A final departmental audition; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet in three or more parts with Latin text.
2. A short choral work in four or more parts with English text.
3. A two-part invention.
4. A three- or four-voiced fugue for piano, organ, or wind or stringed instruments.
5. A complete work for piano or for piano and other instruments, or for quartet or quintet of strings or wind instruments, in three or more movements, showing a grasp of constructive principles in the more extended forms.
6. A work for full orchestra, requiring not less than ten minutes for performance.

MUSIC EDUCATION: A high level of performance in the applied major; the competence in piano necessary for classroom teaching; ability to sing accurately and with taste; some competence in one orchestral instrument. These requirements are in addition to the work of the instrumental classes and will be tested by a panel appointed by the Faculty Council.

MUSIC THERAPY: The student will be examined by a panel appointed by the Faculty Council in the following: 1. PIANO — Ability to play piano accompaniments, to transpose at sight, and to show command of keyboard harmony and improvisation sufficient to play for spontaneous group singing. 2. VOICE — Ability to sing acceptably for demonstration purposes. 3. SUPPLEMENTARY INSTRUMENT — Ability to perform with greater facility than that required in instrumental classes. In addition, the student should be able to lead community sings, organize and conduct choral and orchestral ensembles, teach voice and one or more instruments including piano, and engender in others a desire to make music.

A minimum of 1000 hours of supervised clinical training and hospital affiliation is required before the degree will be granted. 300 hours will be fulfilled by Music Therapy 13 (*Hospital Orientation*) and Music Therapy 14 (*Supervised Clinical Training*), while the balance of 700 hours will be earned during the Junior

year and in the summer between the Junior and Senior years.[1] If the summer internship is not possible, the candidate may satisfy this part of his affiliation requirement after the completion of the Senior year, in which case the degree will be granted upon evidence of completion of the internship.

[1] See page 30.

PROCEDURE FOR UNDERGRADUATE ADMISSION AND REGISTRATION

A candidate for admission to the New England Conservatory of Music should write to the Dean requesting an application and stating whether he desires to enroll as a candidate for the Bachelor's Degree or for the Certificate in Popular Music. If the candidate plans to apply for a scholarship, he should request a form for that purpose at the same time.

After receipt of the application blank and supporting documents, the Admissions Committee will evaluate the candidate's application and notify him in writing of his status. Examinations and auditions for placement (listed below) are held at the Conservatory on the first Saturday in May and also during the week preceding the opening of the fall term. Applications for the spring auditions must be received not later than April 10; for the September auditions, not later than August 15.

In addition to the audition the following tests are required:

For Freshmen:

1. A standard classification test.
2. Achievement tests in English prepared by the Cooperative Test Service of the American Council on Education.
3. A test in the fundamentals of music.

For Transfer Students:

1. A standard classification test.
2. Advanced standing examinations in theory (determined individually according to official transcripts).
3. Achievement tests in English if the candidate has not been given credit for the Freshman Humanities course.

All new students will be required to attend the Orientation Program which immediately precedes the opening of the academic year.

CURRICULA LEADING TO THE DEGREE OF BACHELOR OF MUSIC

The term "Supplementary" means one-half hour of private instruction per week. The numbers at the extreme right of the course name represent the number of credits granted for the course. Each credit (exclusive of applied music and other private instruction) represents one hour per week of class work for one semester. Thus six credits represent three hours of classes per week for two semesters.

PIANO

Freshman Year

PIANO 7. One hour per week of private instruction in technique and repertoire	8
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
FRENCH OR GERMAN	6

Sophomore Year

PIANO 8. One hour per week of private instruction	8
PIANO 14. *Sight-playing*	2
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3a. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
HUMANITIES 3. *Fine Arts*	6

Junior Year

PIANO 9. One hour per week of private instruction	12
PIANO 15. *Piano Literature*	2
ENSEMBLE 1	2
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 5. *First year Counterpoint*	4
THEORY 11b. *Third year Solfege*	4
THEORY 15. *Advanced Form and Analysis*	4
CONDUCTING 1b. *Choral Conducting.* One semester	1
DRAMA 2. *Elementary Acting Techniques.* One semester	1

Senior Year

PIANO 10. One hour per week of private instruction	12
PIANO 16. *Piano Methods*	2
PIANO 17. *Piano Performance Class*	4
ENSEMBLE 3. *Music for Two Pianos*	2
MUSIC LITERATURE 11. *Contemporary Music*	4
THEORY 13. *Second year Counterpoint*	4
HUMANITIES 12. *The Drama in Western Culture*	6

VOICE

Freshman Year

VOICE 1. One hour per week of private instruction in technique and repertoire	8
PIANO 3* (Supplementary)	2
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
ITALIAN	6

Sophomore Year

VOICE 2. One hour per week of private instruction	8
PIANO 4* (Supplementary)	2
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3a. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
FRENCH	6
CHORUS	2

Junior Year

VOICE 3. One hour per week of private instruction	12
VOICE 11. *Repertoire Coaching*	4
OPERA 1. *Preparatory Opera Class*	4
CONDUCTING 1b. *Choral Conducting.* One semester	1
DRAMA 2. *Elementary Acting Techniques.* One semester	1
THEATRE 1. *Production Techniques*	2
FRENCH DICTION	2
GERMAN	6
CHORUS	2

Senior Year

VOICE 4. One hour per week of private instruction	12
VOICE 12. *Repertoire Coaching*	4
OPERA 2. *Opera Class*	6
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 11a. *Third year Solfege*	4
GERMAN DICTION	2
THEATRE 2. *Performance Techniques*	2

* See Appendix.

ORGAN

Freshman Year

ORGAN 1. One hour per week of private instruction in technique and repertoire	8
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
FRENCH OR GERMAN	6

Sophomore Year

ORGAN 2. One hour per week of private instruction	8
CHURCH MUSIC 11. *History and design of the organ.* One semester	2
CHURCH MUSIC 12. *History of church music.* One semester	2
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3a. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
THEORY 5. *First year Counterpoint*	4

Junior Year

ORGAN 3. One hour per week of private instruction	12
CHURCH MUSIC 13. *Choir training*	4
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 13. *Second year Counterpoint*	4
THEORY 15. *Advanced Form and Analysis*	4
THEORY 16. *Organ Improvisation*	4
CHOIR ENSEMBLE	2

Senior Year

ORGAN 4. One hour per week of private instruction	12
MUSIC LITERATURE 11. *Contemporary Music*	4
MUSIC LITERATURE 13. *Sacred Music*	4
HUMANITIES 3. *Fine Arts*	6
HUMANITIES 12. *The Drama in Western Culture*	6
CHOIR ENSEMBLE	2

CHURCH MUSIC

Freshman Year

ORGAN 1 OR VOICE 1. One hour per week of private instruction in technique and repertoire	8
PIANO 3* [1] (Supplementary)	2
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
LANGUAGE	6

Sophomore Year

ORGAN 2 OR VOICE 2. One hour per week of private instruction	8
PIANO 4* [1] (Supplementary)	2
CHURCH MUSIC 11. *History and design of the organ.* One semester	2
CHURCH MUSIC 12. *History of church music.* One semester	2
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3a. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
CONDUCTING 1a. *Basic Conducting*	2
CHOIR ENSEMBLE	2

Junior Year

ORGAN 3 OR VOICE 3. One hour per week of private instruction	12
CHURCH MUSIC 13. *Choir training*	4
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 5. *First year Counterpoint*	4
THEORY 11a or 16. *Third year Solfege* or *Organ Improvisation*	4
THEORY 15. *Advanced Form and Analysis*	4
CHOIR ENSEMBLE	2

Senior Year

ORGAN 4 OR VOICE 4. One hour per week of private instruction	12
MUSIC LITERATURE 11. *Contemporary Music*	4
MUSIC LITERATURE 13. *Sacred Music*	4
HUMANITIES 3. *Fine Arts*	6
HUMANITIES 12. *The Drama in Western Culture*	6
CHOIR ENSEMBLE	2

* See Appendix.
[1] Voice Majors only.

VIOLIN, VIOLA, VIOLONCELLO
with Concentration in Orchestral Training[1]

Freshman Year

MAJOR INSTRUMENT 7. One hour per week of private instruction in technique and repertoire	8
PIANO 3* (Supplementary)	2
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
ENSEMBLE or CHAMBER MUSIC	2
ORCHESTRA	4

Sophomore Year

MAJOR INSTRUMENT 8. One hour per week of private instruction	8
PIANO 4 * (Supplementary)	2
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3C. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
CONDUCTING 1A. *Basic Conducting*	2
ENSEMBLE or CHAMBER MUSIC	2
ORCHESTRA	4

Junior Year

MAJOR INSTRUMENT 9. One hour per week of private instruction	12
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 5. *First year Counterpoint*	4
THEORY 11C. *Third year Solfege*	4
CHAMBER MUSIC 3. *String Quartet*	4
ENSEMBLE 1	2
ORCHESTRA	4

Senior Year

MAJOR INSTRUMENT 10. One hour per week of private instruction	12
MUSIC LITERATURE 11. *Contemporary Music*	4
HUMANITIES 3. *Fine Arts*	6
HUMANITIES 12. *The Drama in Western Culture*	6
CHAMBER MUSIC 11. *Advanced String Quartet*	4
ORCHESTRA	4

[1] Requirements for graduation as a soloist are given on page 15.
* See Appendix.

WOODWIND,[1] BRASS, PERCUSSION, HARP AND CONTRABASS

with Concentration in Orchestral Training

Freshman Year

MAJOR INSTRUMENT 5. One hour per week of private instruction in technique and repertoire	8
PIANO 3 * (Supplementary)	2
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
ENSEMBLE or CHAMBER MUSIC	2
ORCHESTRA	4

Sophomore Year

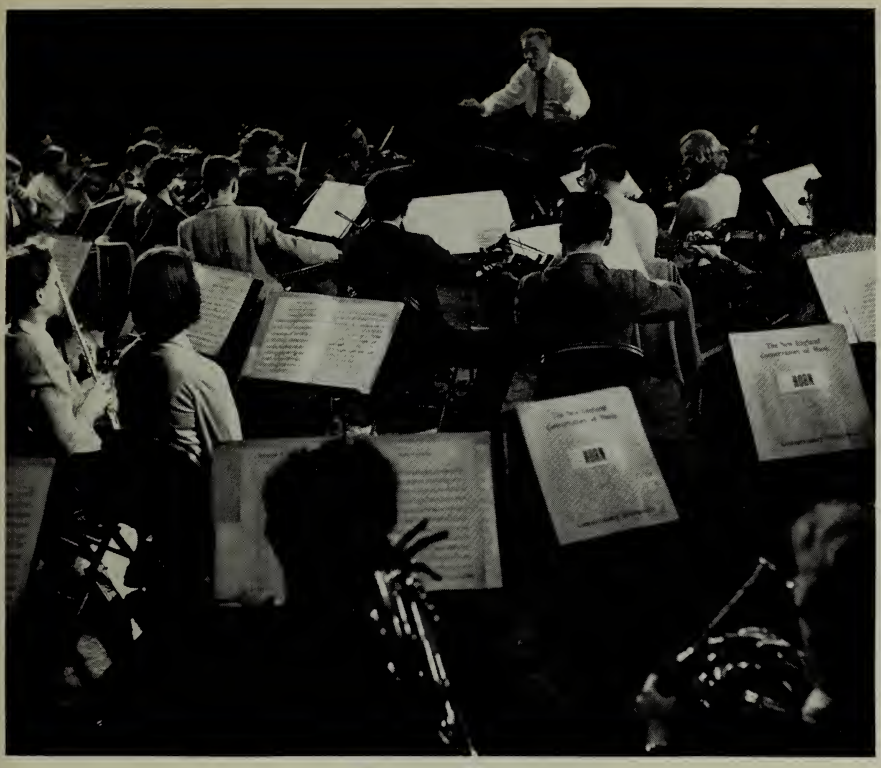
MAJOR INSTRUMENT 6. One hour per week of private instruction	8
PIANO 4* (Supplementary)	2
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3C. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
CONDUCTING 1a. *Basic Conducting*	2
ENSEMBLE or CHAMBER MUSIC	2
ORCHESTRA	4

Junior Year

MAJOR INSTRUMENT 7. One hour per week of private instruction	12
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 5. *First year Counterpoint*	4
THEORY 11C. *Third year Solfege*	4
CONDUCTING 3 and ORCHESTRA CLASS	4
ENSEMBLE or CHAMBER MUSIC	2
ORCHESTRA	4

Senior Year

MAJOR INSTRUMENT 8. One hour per week of private instruction	12
MUSIC LITERATURE 11. *Contemporary Music*	4
HUMANITIES 3. *Fine Arts*	6
HUMANITIES 12. *The Drama in Western Culture*	6
ENSEMBLE or CHAMBER MUSIC	2
ORCHESTRA	4

[1] See page 15 for requirements for graduation as a soloist (flute only).
* See Appendix.

Orchestra Rehearsal

Chorus Rehearsal in Jordan Hall

From the Orchestra

THEORY

Freshman Year

PIANO 5* (Supplementary)	4
SUPPLEMENTARY INSTRUMENT	4
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
FRENCH or GERMAN	6

Sophomore Year

PIANO 6* (Supplementary)	2
COMPOSITION 1. One hour per week of private instruction	8
MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music*	4
THEORY 3a. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
HUMANITIES 3. *Fine Arts*	6
CONDUCTING 1a. *Basic Conducting*	2

Junior Year

APPLIED MUSIC (Supplementary)	6
COMPOSITION 2. One half-hour per week of private instruction	6
MUSIC LITERATURE 4. *Classic and Romantic Music*	4
THEORY 5. *First year Counterpoint*	4
THEORY 11b. *Third year Solfege*	4
THEORY 12. *Advanced Harmony*	4
THEORY 15. *Advanced Form and Analysis*	4
ENSEMBLE or CHAMBER MUSIC	2

Senior Year

APPLIED MUSIC (Supplementary)	6
COMPOSITION 3. One half-hour per week of private instruction	6
MUSIC LITERATURE 11. *Contemporary Music*	4
THEORY 13. *Second year Counterpoint*	4
THEORY 14. *Advanced Instrumentation*	4
HUMANITIES 12. *The Drama in Western Culture*	6
CONDUCTING 2 or 3. *Choral* or *Orchestral Conducting*	4

* See Appendix.

THEORY AND ARRANGING

Freshman Year

PIANO 5* (Supplementary)	4
SUPPLEMENTARY INSTRUMENT	4
THEORY 1. *First year Solfege*	4
THEORY 2. *First year Form and Texture*	6
HUMANITIES 2. *Studies in the Development of Western Thought*	6
FRENCH or GERMAN	6

Sophomore Year

PIANO 6* (Supplementary) or OTHER INSTRUMENT	2
POPULAR MUSIC 10. *First year Arranging*	8
MUSIC LITERATURE 2. *Music History*	4
THEORY 3a. *Second year Solfege*	4
THEORY 4. *Second year Form and Texture*	6
HUMANITIES 3. *Fine Arts*	6
CONDUCTING 1a. *Basic Conducting*	2
POPULAR ORCHESTRA [1]	2

Junior Year

COMPOSITION 2. Private instruction for Theory majors [2]	6
POPULAR MUSIC 11. *Second year Arranging* [2]	6
THEORY 5. *First year Counterpoint*	4
THEORY 11b. *Third year Solfege*	4
THEORY 12. *Advanced Harmony*	4
THEORY 15. *Advanced Form and Analysis*	4
POPULAR MUSIC 3. *Jazz Workshop*	4
POPULAR ORCHESTRA [1]	2

Senior Year

COMPOSITION 3. Private instruction for Theory majors [2]	6
POPULAR MUSIC 12. *Third year Arranging* [2]	6
MUSIC LITERATURE 11. *Contemporary Music*	4
THEORY 13. *Second year Counterpoint*	4
THEORY 14. *Advanced Instrumentation*	4
HUMANITIES 12. *The Drama in Western Culture*	6
CONDUCTING 3 and ORCHESTRA CLASS	4

* See Appendix.
[1] One period (two hours per week) for 2 credits.
[2] One half-hour per week of private instruction.

COMPOSITION

Freshman Year

Piano 5*	4
Supplementary Instrument	4
Theory 1. *First year Solfege*	4
Theory 2. *First year Form and Texture*	6
Humanities 2. *Studies in the Development of Western Thought*	6
French or German	6

Sophomore Year

Piano 6* (Supplementary)	2
Composition 11. Private instruction	8
Music Literature 3. *Gothic, Renaissance, and Baroque Music*	4
Theory 3a. *Second year Solfege*	4
Theory 4. *Second year Form and Texture*	6
Humanities 3. *Fine Arts*	6
Conducting 1a. *Basic Conducting*	2

Junior Year

Composition 12. Private instruction	12
Music Literature 4. *Classic and Romantic Music*	4
Theory 5. *First year Counterpoint*	4
Theory 11b. *Third year Solfege*	4
Theory 12. *Advanced Harmony*	4
Theory 15. *Advanced Form and Analysis*	4
Ensemble or Chamber Music	2

Senior Year

Composition 13. Private instruction	12
Music Literature 11. *Contemporary Music*	4
Theory 13. *Second year Counterpoint*	4
Theory 14. *Advanced Instrumentation*	4
Humanities 12. *The Drama in Western Culture*	6
Conducting 2 or 3. *Choral* or *Orchestral Conducting*	4

* See Appendix.

MUSIC EDUCATION

Freshman Year

Applied Music. One half-hour per week of private instruction	4
Piano (Supplementary) [1]	2
Music Education 1. *String Class*	2
Music Education 2. *Percussion Class*	2
Theory 1. *First year Solfege*	4
Theory 2. *First year Form and Texture*	6
Humanities 2. *Studies in the Development of Western Thought*	6
Humanities 3. *Fine Arts*	6
Humanities 4. *European History*. First semester	3
Humanities 5. *American History*. Second semester	3
Choral Practice	2

Sophomore Year

Applied Music. One half-hour per week of private instruction	4
Piano (Supplementary) [1]	2
Music Education 3. *Woodwind Class*	2
Music Literature 2. *Music History*	4
Theory 3b. *Second year Solfege and Basic Conducting*	4
Theory 4. *Second year Form and Texture*	6
General Science. First semester	3
Physiology 1. *The Physical Organism*. Second semester	3
Psychology 13. *Educational Psychology*	6
Choral Practice	2

Junior Year

Applied Music. One half-hour per week of private instruction	4
Voice (Supplementary) [2]	2
Music Education 4. *Brass Class*	2
Music Education 5. *Materials in Music Education and Solfege*	4
Music Education 11. *Music in Elementary Education*	4
Music Education 12. *Music in Secondary Education*	4
Theory 6. *Instrumentation*	4
Sociology 1. *Introduction to Sociology*. First semester	3
Sociology 2. *Social Science and Group Dynamics*. Second semester	3
Conducting 2 and Choral Practice	4

[1] When Applied Music is Piano or Organ, a supplementary orchestral instrument is required.

[2] When Applied Music is Voice, a supplementary instrument is required.

Senior Year

Applied Music. One half-hour per week of private instruction	4
Music Education 13. *Instrumental School Music*	2
Music Education 14. *Philosophy of Education*	6
Music Education 15. *Practice Teaching*	6
Humanities 12. *The Drama in Western Culture*	6
Theatre 1. *Production Techniques*	2
Conducting 3 and Orchestra Class	4
Choral Practice	2

MUSIC THERAPY

Freshman Year

Piano. One half-hour per week of private instruction in technique and repertoire	4
Voice (Supplementary)	2
Music Education 1. *String Class*	2
Music Education 2. *Percussion Class*	2
Theory 1. *First year Solfege*	4
Theory 2. *First year Form and Texture*	6
Humanities 2. *Studies in the Development of Western Thought*	6
Humanities 4. *European History.* First semester	3
Humanities 5. *American History.* Second semester	3
Psychology 1. *Personal and Social Adjustment.* First semester	3
Psychology 2. *Perception and the Biosocial Personality.* Second semester	3
Choral Practice	2

Sophomore Year

Piano. One half-hour per week of private instruction	4
Voice (Supplementary)	2
Music Education 3. *Woodwind Class*	2
Music Literature 2. *Music History*	4
Theory 3b. *Second year Solfege and Basic Conducting*	4
Theory 4. *Second year Form and Texture*	6
Music Therapy 13. *Hospital Orientation.* First semester	2
General Science. First semester	3
Psychology 5. *Psychology of Musical Behavior.* Second semester	3
Psychology 3. *General Psychology.* First semester	3
Choral Practice	2

Junior Year

PIANO. One half-hour per week of private instruction	4
SUPPLEMENTARY INSTRUMENT	2
MUSIC EDUCATION 4. *Brass Class*	2
MUSIC EDUCATION 5. *Materials in Music Education and Solfege*	4
MUSIC EDUCATION 11. *Music in Elementary Education*	4
THEORY 6. *Instrumentation*	4
PHYSIOLOGY 1. *The Physical Organism.* Second semester	3
SOCIOLOGY 1. *Introduction to Sociology.* First semester	3
SOCIOLOGY 2. *Social Science and Group Dynamics.* Second semester	3
MUSIC THERAPY 11. *Basic Factors in Music Therapy*	6
HOSPITAL AFFILIATION A.	0

Summer

HOSPITAL AFFILIATION B. Ten 40-hour weeks, June to September.[1]	0

Senior Year

PIANO. One-half hour per week of private instruction	4
PHYSICAL EDUCATION	2
HUMANITIES 12. *The Drama in Western Culture*	6
PSYCHOLOGY 12. *Abnormal Psychology*	6
SOCIOLOGY 11. *Social Problems.* Second semester	2
MUSIC THERAPY 12. *Seminar in Methods and Materials of Music Therapy*	6
MUSIC THERAPY 14. *Supervised Clinical Training*	6

N.B. 1000 "on duty" hours for internship are required before the degree will be granted. See page 16 for details.

[1] See page 16.

GRADUATE DEPARTMENT

MASTER OF MUSIC DEGREE

Admission to the Graduate Department will be granted to applicants who hold a Bachelor's degree in music from a college or music school of recognized standing, who satisfy the entrance requirements as stated below, and who present evidence of capacity for successful advanced study.

Qualified students holding the Bachelor's degree in a field other than music, or those whose course record does not meet the requirements for the Conservatory's Bachelor of Music degree, will be permitted to make up deficiencies at the Conservatory in a Pre-Master's course.

Students admitted to the Graduate Course may concentrate in Applied Music, Applied Music Pedagogy, Church Music, Composition, Historical Research, Music Education, Music Therapy, Opera Direction and Theory. In addition to the major subject, graduate students will be required to earn at least sixteen credits in other courses approved by the Faculty Council. Under ordinary circumstances the course leading to the Master's degree will require two years of intensive work at the Conservatory. Requirements for the degree must be met in full within five years of matriculation.

All graduate work required for the Master's degree must be pursued at the Conservatory. No courses taken prior to admission to the Graduate Department of the New England Conservatory can be credited toward the Master's degree.

Application for Admission

Application for admission should be submitted to the Dean of Graduate Students, together with an official transcript of the candidate's college record, not later than August 15. Application forms will be provided by the Conservatory upon request.

Requirements for Admission

The course which the candidate has pursued for his Bachelor's degree must have been equivalent to the course prescribed by this Conservatory for the Bachelor of Music degree in the proposed

major subject as regards (a) the subjects pursued and their degree of advancement; (b) the approximate proportion of music subjects to academic work; and (c) the total number of credits.

Only tentative admission to the Graduate course is granted on the basis of documents. Final admission depends on a satisfactory audition or interview with the Faculty Council as described below for each of the courses of study:

APPLIED MUSIC: Candidates will have an audition before the Faculty Council, the time to be assigned by the Graduate Office. The audition must indicate achievement in both technique and repertoire equivalent to the graduation standard for the Bachelor's degree of the Conservatory and must give promise of substantial development beyond that standard.

APPLIED MUSIC PEDAGOGY: The requirements are the same as for Applied Music.

CHURCH MUSIC: The requirements are the same as for Applied Music in Organ or Voice. Candidates must also satisfy the chairman of the department that they have studied Church Music 13, *Choir Training*, or its equivalent. Otherwise that course must be taken as a deficiency.

COMPOSITION: Candidates will submit compositions (in ink) as evidence of their previous training. They will take comprehensive examinations in theory and must demonstrate proficiency at the piano equivalent to Piano 6.

HISTORICAL RESEARCH: Each candidate must satisfy the proper departmental chairman of the suitability of his research subject and of his readiness to pursue its investigation. On recommendation of the chairman, the Faculty Council will admit the candidate and approve his plan of study.

MUSIC EDUCATION: Each candidate will be admitted by the Faculty Council on the recommendation of the chairman of the department following a personal interview.

MUSIC EDUCATION WITH MAJOR IN MUSIC THERAPY: Candidates must satisfy the chairman of the department of Music Therapy of their professional and personal fitness to practice music therapy, and must demonstrate ability on the piano and at least one other instrument. They will be admitted to the graduate course by

the Faculty Council on the recommendation of the chairman of the Music Therapy Department.

OPERA DIRECTION: Candidates must offer as prerequisites languages, advanced piano, and advanced conducting. They must also show general aptitude for this type of study. Admission is by vote of the Faculty Council on the recommendation of the director of the Opera Department.

THEORY: The requirements are the same as for Composition.

General Requirements for the Degree of Master of Music

In addition to a major study which will earn a total of 16 credits, the candidate must take four other graduate courses of four credits each, three of which must be musical subjects. Applied Music, if of approved grade, may be offered as one of these three courses by students majoring in other subjects. Exceptions for candidates in Music Education are stated under *Curricula* following. Each student will develop a plan of study in consultation with the Dean of Graduate Students, who will assist him in choosing minor subjects best suited to his professional purposes.

All departments offer courses, numbered 21 or over, especially for graduate credit. In addition, courses numbered 11–20 may be approved for graduate credit provided they have not been included in the candidate's course leading to the Bachelor's degree.

Candidates in Applied Music, Applied Music Pedagogy and Church Music are promoted to the second year after auditions before the Faculty Council. Promotions of those in Composition, Historical Research, Music Education, Theory and Opera Direction are made by the Faculty Council on the basis of reports of progress from departmental chairmen.

Curricula

The Master of Music degree will be conferred by the Conservatory upon candidates who are recommended by the Faculty Council after completion of the following requirements. All courses must be completed with grades not lower than B.

APPLIED MUSIC (Piano, Organ, Voice, Violin, Viola, Violoncello and Flute): The candidate must fulfill requirements in repertoire considerably in advance of those prescribed for the Bachelor of Music degree. He must present a recital[1] containing major works, both classical and modern, and he must perform a concerto or its equivalent with the Conservatory Orchestra. *16 credits*

In addition to the major curriculum, not less than four full courses will be required, at least three of which must be in music subjects. *16 credits*

APPLIED MUSIC PEDAGOGY (Piano, Organ, Voice, Violin, Viola, Violoncello, and Flute): Candidates who desire to major in Pedagogy must have shown superior aptitude in this field during the first year of study. Admission to the course will depend upon a Faculty Council audition at the end of the first year. Requirements will be the same as those for a Master's degree in Applied Music, but during the second year special emphasis will be placed upon teaching observation and teaching materials. A recital will be required as described above under Applied Music. *16 credits*

In addition to the major curriculum, not less than four full courses will be required, at least three of which must be in music subjects. *16 credits*

APPLIED MUSIC (Bassoon, Clarinet, Contrabass, Harp, Horn, Oboe, Percussion, Trombone, Trumpet): The candidate must fulfill instrumental requirements considerably in advance of those prescribed for the Bachelor of Music degree. He must present a recital containing major chamber works, both classical and modern, and must include at least one item which qualifies as a demonstration of advanced solo ability. *16 credits*

In addition to the major curriculum, not less than four full courses will be required, at least three of which must be in musical subjects. *16 credits*

CHURCH MUSIC: The candidate will major in Organ or in Voice (8 credits the first year, 4 credits the second) and will take one half-hour per week of private instruction in the other for one year (4 credits). *16 credits*

During the final semester, the candidate will present a project in the performance of liturgical or other religious music. *4 credits*

[1] A typewritten copy of the program is to be submitted to the President for approval at least three weeks before the recital date.

In addition, Conducting 21, *Advanced Choral Conducting* and two elective courses will be required. *12 credits*

COMPOSITION: The candidate must present, not later than May 1 of the academic year in which he is a candidate for the degree, any one of the following original works which shall have been composed subsequent to his admission to the graduate course:

A work for orchestra
A composition for chorus with orchestral accompaniment
A work of chamber music for two or more instruments, or for chamber orchestra

In quality and workmanship this composition must show evidence of distinct talent for composing and of mature technical training. The composition submitted shall require at least fifteen minutes for performance. *16 credits*

In addition to the major curriculum, not less than four full courses will be required, of which at least three must be in musical subjects. *16 credits*

A comprehensive examination, written or oral, or both, covering a wide range of musicianship will be given toward the close of the final period of study.

HISTORICAL RESEARCH: The candidate must present an acceptable thesis on an approved subject. Work on the thesis will be undertaken in conjunction with a conference course under the chairman of the department. The completed manuscript must be presented to the Dean of Graduate Students by April 1 and the thesis in final form, typed and bound according to specifications, must be submitted to the Faculty Council not later than May 1 of the academic year in which the student is a candidate for graduation. He must also pass a comprehensive oral examination. *16 credits*

In addition to the major curriculum, not less than four full courses will be required, of which at least three must be in musical subjects. *16 credits*

MUSIC EDUCATION: Candidates will choose from the following programs:

PROGRAM A

MUSIC EDUCATION 23. *Elements of Research*	3
PROJECT. (Thesis)	9
MUSIC EDUCATION 21. *Supervision*	3

Music Education 22. *Instrumental Problems*	3
Two full courses	8
Applied music	4

Before undertaking the Project the student will be required to present a detailed outline of his intended thesis to the Faculty Council for approval.

Program B

Music Education 23. *Elements of Research*	3
Music Education 21. *Supervision*	6
Music Education 22. *Instrumental Problems*	6
Music Education 26. *Tests and Measurements*	3
Two full courses	8
Applied music	4

Admission to this program will be authorized by the chairman of the department.

Program C

Applied music major	16
Music Education 21. *Supervision*	3
Music Education 22. *Instrumental Problems*	3
Two full courses	8

Admission to this program depends upon a satisfactory audition before the Faculty Council. The audition must indicate achievement both in technique and repertoire equivalent to the graduation standard for the Bachelor's degree in applied music of this Conservatory and must give promise of substantial development beyond that standard. The candidate must present a satisfactory recital of graduate calibre.

Program D

Composition	12
Music Education 21. *Supervision*	3
Music Education 22. *Instrumental Problems*	3
Two full courses	8
Applied music	4

Admission to this program will be granted upon the recommendation of the Chairmen of the Music Education and Composition Departments. Not later than May first of his final year, the candidate must submit a major original work appropriate for use in the public schools.

Applied Music in Programs A, B, and D shall be understood to

mean *Instrumental Class Pedagogy* or *Piano Class Pedagogy*. A student may substitute half-hour private lessons on the instrument of his choice at rates listed in this catalogue on page 66.

MUSIC EDUCATION WITH MAJOR IN MUSIC THERAPY: The student whose undergraduate degree was in a subject other than Music Therapy will complete four courses, Music Therapy 11, 12, 13, and 14, for a total of twenty credits, and will pursue three minor subjects (four credits each), at least one of which must be in music. The student must demonstrate the musical abilities required of candidates for the undergraduate degree as listed on page 17 of this catalogue. If he is to be recommended for the practice of music therapy, he must also present 700 hours of actual practice under supervision in hospital residence.

Candidates who already hold an undergraduate degree in Music Therapy will undertake a special program of research and experiment, plans of which must be approved by the chairman of the music therapy department and submitted in typewritten form (triplicate) to the Faculty Council.

OPERA DIRECTION: The candidate must successfully complete Opera 21, *Coaching and Conducting*, and Opera 22, *Stage Direction*. *12 credits*

He must also make a revision of a work which has musical merit but which has not proved stage-worthy. This requirement will include a singable translation, and the candidate will present a portion of the work before the Faculty Council. *4 credits*

In addition to the major curriculum, not less than four other full courses will be required. *16 credits*

THEORY: In private conference the candidate will study classical styles and demonstrate his ability to handle a variety of materials in the basic forms used in the eighteenth and nineteenth centuries. *10 credits*

The candidate will also be required to take Theory 22, *Pedagogy of Music Theory*. *6 credits*

The candidate will continue work in applied music or ensemble for a total of eight credits and will take two other full courses. *16 credits*

A comprehensive examination, written or oral, or both, covering a wide range of musicianship, will be given toward the close of the final period of study.

ARTIST'S DIPLOMA

The Artist's Diploma course is open only to graduate students of exceptional ability in Piano, Organ, Voice, Violin, Violoncello, or Flute who possess the artistic and personal qualifications for success as performers.

Candidates must have the Bachelor of Music degree or its equivalent and must demonstrate their musical achievement before the Faculty Council. After being admitted as candidates they must pursue their major study intensively for two years as well as any related musical studies which the Faculty Council may require. They must give a complete public recital at the Conservatory in each academic year together with such other public appearances as may be approved.

The Jordan Hall recital during the second semester of the final year will be considered the final audition, and the diploma will be authorized by the Faculty Council on the basis of this recital.

Application for admission should be submitted to the Dean of Graduate Students, together with an official transcript of the candidate's college record, not later than August 15. Application forms will be provided upon request.

DESCRIPTION OF COURSES

Note: *Courses numbered from 1 through 10 are designed primarily for undergraduates; from 11 through 20, for undergraduates and graduates; and over 20, primarily for graduate students.*

I. APPLIED MUSIC

The Appendix contains a complete outline of grades of accomplishment in applied music below the college level.

PIANO

PIANO 7–8. Private instruction in technique and repertoire. *Each, 8 credits*

PIANO 9–10. Private instruction in technique and repertoire. *Each, 12 credits*

PIANO 14. *Sight-playing.* A course designed to teach a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. Students are taken through a considerable repertoire of music for piano alone and for two pianos, and are given numerous guides to the technique of sight-playing. *2 credits*

PIANO 15. *Piano Literature.* A survey of piano literature, primarily for undergraduates. Problems of interpretation are discussed as they are related to a wide variety of styles, and many illustrations are given at the piano. *2 credits*

PIANO 16. *Piano Methods.* The organization of piano instruction: principles, steps and materials. The course is designed to provide the student with a sound basis for the formulation of teaching methods. It analyzes the chief contributions of the past to piano methods, and lists the source materials for present-day procedures. *2 credits*

PIANO 17. *Piano Performance Class.* A class which offers the advanced piano student the experience of observing and performing prepared repertoire under skilled guidance. *4 credits*

PIANO 18. *Piano Accompaniment.* A practical training for advanced piano students in the art of accompanying vocal music (songs, operas, and oratorios). Students will prepare classical and modern repertoire in cooperation with voice students. *4 credits*

VOICE

VOICE 1–2. Private instruction in technique and repertoire. *Each, 8 credits*

VOICE 3–4. Private instruction in technique and repertoire. *Each, 12 credits*

VOICE 11. *Repertoire coaching.* Preparation of voice students to sing opera roles, lieder, and the general song literature. Classes are limited to eight students, each of whom receives individual coaching as well as the valuable experience of observing the work of others in the class. *4 credits*

VOICE 12. *Repertoire coaching.* A continuation of Voice 11. *4 credits*

VOICE 21. *Repertoire coaching.* For graduate students only. One hour per week of private instruction. *4 credits*

VOICE 22. *Repertoire coaching.* A continuation of Voice 21. *4 credits*

ORGAN

ORGAN 1–2. Private instruction in technique and repertoire. *Each, 8 credits*

ORGAN 3–4. Private instruction in technique and repertoire. *Each, 12 credits*

ORGAN 21. *Carillon-playing.* Instruction and practice on a standard carillon keyboard. *2 credits*

ORCHESTRAL INSTRUMENTS

Private instruction in technique and repertoire.

STRINGS

VIOLIN 7–8, VIOLA 7–8, VIOLONCELLO 7–8, CONTRABASS 5–6. *Each, 8 credits*

VIOLIN 9–10, VIOLA 9–10, VIOLONCELLO 9–10, CONTRABASS 7–8. *Each, 12 credits*

WOODWINDS

FLUTE 5–6, OBOE 5–6, CLARINET 5–6, BASSOON 5–6. *Each, 8 credits*

FLUTE 7–8, OBOE 7–8, CLARINET 7–8, BASSOON 7–8. *Each, 12 credits*

BRASS

HORN 5–6, TRUMPET 5–6, TROMBONE 5–6. *Each, 8 credits*

HORN 7–8, TRUMPET 7–8, TROMBONE 7–8. *Each, 12 credits*

HARP

HARP 5–6 — *Each, 8 credits*

HARP 7–8 — *Each, 12 credits*

PERCUSSION

PERCUSSION 5–6. — *Each, 8 credits*

PERCUSSION 7–8. — *Each, 12 credits*

II. OPERA DEPARTMENT

The aim of the Opera Department is twofold: to train singers for the operatic stage, and to prepare students for future operatic leadership through practical instruction in coaching, conducting, stage direction, repertoire, and all other phases of operatic production.

OPERA 1. *Preparatory Opera Class.* The study of repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of Opera 2, as auditors. *4 credits*

OPERA 2. *Opera Class.* A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. Recitals of scenes from operas will be given at regular intervals. Members of the class will participate in occasional public performances of complete operas. *6 credits*

OPERA 10. *The History of Operatic Traditions.* A weekly lecture course on the history of operatic traditions. All students in the Opera Department will be required to attend this course, for which they will pay no additional fee. The course will also be offered to the general public, at the Special Student fee. *No credit*

OPERA 20. *Advanced Opera Class.* Continuation of Opera 2 for especially qualified students. *6 credits*

OPERA 21. *Coaching and Conducting.* A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance and problems of organization. *8 credits*

OPERA 22. *Stage Direction.* A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up. *4 credits*

OPERA 23. *Translation of libretti.* *2 credits*

Members of the Opera 21 and Opera 22 classes will be required to stage and/or conduct one or more opera scenes, and to offer assistance in the productions of the Opera Department.

III. ENSEMBLE

A. PERFORMANCE

CHAMBER MUSIC 1. *Brass Ensemble.* The performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group covers a selection of the literature for orchestra, both classic and modern. Works which are being prepared for public performance by the Conservatory Orchestra are given particular preparation. Compositions for brass ensembles are studied and given performance. *2 credits*

CHAMBER MUSIC 2. *Woodwind Ensemble.* Rehearsal and performance of trios, quartets and quintets in class, with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. *2 credits*

CHAMBER MUSIC 3. *String Quartet.* The study of a large representation of the literature for string quartet, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel, and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of intonation in ensemble and the techniques of bowing and of effective fingering are discussed in connection with the actual literature. *4 credits*

CHAMBER MUSIC 11. *Advanced String Quartet.* *4 credits*

CHAMBER MUSIC 12. *Advanced Woodwind Ensemble.* *4 credits*

CHAMBER MUSIC 13. *Advanced Brass Ensemble.* *4 credits*

CHORUS. The rehearsals of the Chorus give detailed attention to the fundamental principles of the choral art and discipline, including accuracy of reading, clarity of diction, sensitivity to the ensemble, and elasticity of expression. *2 credits*

ORCHESTRA. Members of the Orchestra receive thorough training in the standard repertoire of symphonic literature, both classical and modern. Particular stress is placed on precision, interpretation, and style of performance. *Undergraduates: 4 credits*
Graduates: 2 credits

B. PRACTICE AND DRILL

CHOIR ENSEMBLE. The study and singing of complete services for various types of churches. Latin masses, offices and benedictions. Anglican choral services. Motets and anthems for Protestant church worship. *2 credits*

CHORAL PRACTICE. A course in choral technique and interpretation and an exploration of choral literature of various periods and styles. Principles of choral training and conducting are exemplified. Students of choral conducting are given an opportunity for practical experience. The repertoire is varied from year to year so that the course covers a considerable range during a given student's attendance. *2 credits*

ENSEMBLE 1. Study of the classic and the modern repertoire of chamber music for piano and stringed or woodwind instruments, including sonatas, trios, quartets, and works for larger combinations. *2 credits*

ENSEMBLE 3. *Music for Two Pianos.* Study of the literature for two pianos from the 18th century to the present by playing and discussion. Principles of dynamics, tempo and balance. *2 credits*

ENSEMBLE 21. A course available to graduate or advanced students in piano and stringed instruments for the study and performance of examples chosen from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles will be included in the course. *4 credits*

ORCHESTRA CLASS. Fundamentals of orchestral training; accuracy, precision, ensemble; tuning, intonation, tone control; study of representative orchestral works of various periods so far as the instrumentation of the class permits; experience in playing under various conductors; accompaniment of student soloists; reading of student compositions. Students of orchestral conducting are given an opportunity for practical experience. *2 credits*

C. CONDUCTING

CONDUCTING 1a. *Basic Conducting.* Fundamentals of the technique of conducting both with and without the baton. Elementary score reading. *2 credits*

CONDUCTING 1b. *Choral Conducting.* A course in the fundamentals of choral conducting which acquaints the student with

the best technique, rehearsal procedure, and programming, as well as with basic problems of organization of school and community choruses and church choirs. *One semester, 1 credit*

CONDUCTING 2. *Choral Conducting.* A study of the problems of handling the chorus; score study, including reading from open score with all clefs, conductor's analysis and problems of mastery; development of repertoire, various styles; procedures for developing excellence in choral technique and interpretation; problems of rehearsal and performance. Regular attendance at Choral Practice is required of all students in the course. Well-prepared students are given opportunity to accompany and to conduct the Chorus in rehearsals. Prerequisite: Conducting 1a or Theory 3b. *4 credits*

CONDUCTING 3. *Orchestral Conducting.* The technique of orchestral conducting in all its aspects, with particular emphasis on problems connected with the organization and training of the amateur orchestra in general and the school orchestra in particular. Score reading and preparation; program and rehearsal planning; interpretation; repertoire. Each student will obtain practical experience in conducting during rehearsals of Orchestra Class. Prerequisite: Conducting 1a. *4 credits*

CONDUCTING 21. *Advanced Choral Conducting.* A specialized study of choral conducting with particular emphasis on advanced beat technique, rehearsal problems, and sacred and secular choral repertoire for radio chorus, madrigal group, and advanced college and community choruses. Students in this course will have the opportunity of conducting practice in Theory 11a as well as in the Chorus. Participation in Chorus is required. *4 credits*

CONDUCTING 22. *Advanced Orchestral Conducting.* Private instruction in orchestral repertoire, rehearsal technique, advanced conducting techniques, score reading and use of all clefs. *4 credits*

CONDUCTING 23. *Conducting Seminar.* A survey of orchestral and choral conducting. For graduate students only. *4 credits*

CONDUCTING 24. *Advanced Score Reading.* Prerequisite: Conducting 23. *4 credits*

IV. CHURCH MUSIC

CHURCH MUSIC 11. *History and Design of the Organ.* A course tracing the history of the organ in its mechanical and tonal devel-

opment. The reading and making of organ specifications, and visits to representative organs and organ-builders.

First semester, 2 credits

CHURCH MUSIC 12. *History of Church Music.* A brief history of Church Music, investigating the need for music in the Church in the light of its religious functions, and tracing its development through the growth of the Church. *Second semester, 2 credits*

CHURCH MUSIC 13. *Choir Training.* An intensive course in conducting techniques for the choirmaster. Hymnology and the choice and planning of music for the services of non-liturgical churches. Practice conducting of rehearsals and complete services. *4 credits*

V. HISTORY AND LITERATURE OF MUSIC

MUSIC LITERATURE 2. *Music History.* A general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required. *4 credits*

MUSIC LITERATURE 3. *Gothic, Renaissance, and Baroque Music.* The period from the beginnings of polyphony (c. A.D. 850) to the death of Bach and the end of the baroque era; historical data for each important epoch or composer. Examples are played, analyzed and discussed in detail. Prerequisite: Theory 2. *4 credits*

MUSIC LITERATURE 4. *Classic and Romantic Music.* Application of the method of Music Literature 3 to the classic and romantic eras. Prerequisite: Theory 2. *4 credits*

MUSIC LITERATURE 11. *Contemporary Music.* A study of recent tendencies in music and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic and structural features of twentieth century European and American music. *4 credits*

MUSIC LITERATURE 13. *Sacred Music.* A study of the masterpieces of choral music and the organ repertoire. *4 credits*

MUSIC LITERATURE 21. *Renaissance and Baroque Seminar.* A seminar on the music of the period from 1400 to 1700. Examples are studied and when practicable performed by members of the class. *4 credits*

MUSIC LITERATURE 22. *Music Criticism.* While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into the aesthetics of music. The first few lectures are devoted to a discussion of the problems of criticism. Later the students are required to submit for class discussion reviews of current concerts and papers on general musical topics. *4 credits*

MUSIC LITERATURE 23. *Choral and Operatic Literature.* Choral works from Palestrina to Berlioz and operas from Monteverdi to Debussy will be sung and played in the original languages and from full score by a small class of advanced students. Proper attention will be given to analysis but greater emphasis will be placed upon participation in the experience of performing as many great works as can be studied adequately. *4 credits*

VI. THEORY AND COMPOSITION

THEORY 1. *First year Solfege.* The singing and auralization of rhythmic, intervallic, melodic, and simple chordal and contrapuntal materials and their notation on the staff, using treble and bass clefs. Special emphasis is placed on intonation and the position of these materials in the major and minor tonalities. Melodic modulation to closely related keys in both sight-singing and dictation. *4 credits*

THEORY 2. *First year Form and Texture.* A study of the simpler homophonic forms of classic music using a fourfold approach: Vertical (diatonic harmony); Horizontal (simple counterpoint); Structural (form analysis); and Aural (keyboard). *6 credits*

THEORY 3a. *Second year Solfege.* A continuation of Theory 1. More advanced material and the use of additional clefs. Remote modulation. The auralization of chords of the seventh and their inversions. Advanced harmonic, melodic, and contrapuntal dictation. *4 credits*

THEORY 3b. *Second year Solfege and Basic Conducting.* (For Music Education and Music Therapy majors.) A continuation of Theory 1. Increasing difficulty of materials with emphasis on the use of the "movable *do*" system. Fundamentals of the technique of conducting and elementary score reading. *4 credits*

THEORY 3c. *Second year Solfege for Orchestral Majors.* A continuation of Theory 1 with direct application to the major instrument. *4 credits*

THEORY 4. *Second year Form and Texture.* An extension of the methods of approach used in Theory 2 to include renaissance, baroque, and romantic music. *6 credits*

THEORY 5. *First year Counterpoint.* (Prerequisite: Theory 4.) First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint, and the writing of two and three-part inventions. Second semester: Fugue writing: subject, answer, and counter-subject; construction of episodes; stretto. The plan of a fugue as a whole; analysis and writing of fugues in two, three, and four voices. *4 credits*

THEORY 6. *Instrumentation.* A study of the important instrumental groupings found in contemporary music practice, such as the school orchestra, band, and symphony orchestra. The function and characteristics of each type of instrument within these groups will be considered, as well as the role which each group plays in the current American scene. Problems of range, transposition, timbre and tonal balance will be discussed in each case and various types of scoring attempted. As often as possible, experienced players will demonstrate each instrument. *4 credits*

THEORY 11a. *Third year Solfege for Voice Majors.* A continuation of Theory 3 in which the results of the student's work during the first and second years are applied directly to the major field. The material includes motets, madrigals and other choral music. *4 credits*

THEORY 11b. *Third year Solfege for Piano, Theory and Composition Majors.* Keyboard improvisation in the smaller forms. *4 credits.*

THEORY 11c. *Third year Solfege for Orchestral Majors.* Instrumental playing of solfege exercises. Training in rhythm, pitch, dynamics and flexibility. Transposition when required on some instruments, such as Horn and Trumpet. *4 credits*

THEORY 12. *Advanced Harmony.* A study of contemporary harmonic idioms; analysis of the work of outstanding twentieth-century composers; harmonic paraphrases written by the student to illustrate some of the procedures. *4 credits*

THEORY 13. *Second year Counterpoint.* An inquiry into the fundamental nature of counterpoint, both apart from and along with its manifestations in various periods; and a study of the styles of the 16th, 18th, and 20th centuries. *4 credits*

THEORY 14. *Advanced Instrumentation.* A study of styles in instrumentation from Haydn to the present day. Various projects are assigned, including the orchestration of keyboard music or of original material composed by the student. *4 credits*

THEORY 15. *Advanced Form and Analysis.* An advanced course in the structure of the larger forms found in both chamber music and orchestral compositions. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line, and general formal problems. *4 credits*

THEORY 16. *Organ Improvisation.* Special study for Organ and Church Music majors of the problems of extempore service playing. *4 credits*

THEORY 22. *Pedagogy of Music Theory.* A survey of the materials and methods of teaching solfege, harmony, counterpoint and form. A discussion of classroom techniques, reports on the more important texts, and, for Theory majors, observation of teaching procedures. *4 credits; Theory majors, 6 credits*

THEORY 23. *Graduate Solfege.* Studies in advance of third year solfege in which the material is adapted to the special requirements of the student's major field. *4 credits*

THEORY 24. *Advanced Form and Texture.* Designed primarily for graduate students whose previous theory training needs amplification. *4 credits*

THEORY 25. *Structural Analysis and Composition.* Using traditional and tonal structural materials, the student will study through aural analysis the principles of balance, symmetry, and tonality inherent in all great music. These principles will be applied in the writing of several compositions ranging from simple bi-part dance forms to anthems and sonatinas. *4 credits*

COMPOSITION 1. One hour per week of private instruction for Theory majors. *8 credits*

COMPOSITION 2; COMPOSITION 3. One-half hour per week of private instruction for Theory majors. *Each, 6 credits*

COMPOSITION 11. One hour per week of private instruction for Composition majors. *8 credits*

COMPOSITION 12; COMPOSITION 13. One hour per week of private instruction for Composition majors. *Each, 12 credits*

COMPOSITION 21. A class intended primarily for graduate students, not Composition or Theory majors, who wish to do practical work in composition. *4 credits*

COMPOSITION 22. Open to students who have completed Composition 21 and desire further study. *4 credits*

VII. MUSIC EDUCATION

MUSIC EDUCATION 1. *String Class.* Problems of organizing and teaching violin, viola, violoncello and contrabass classes; mixed string classes; mixed instrument classes including the stringed choir. Fundamental instruction in each of the stringed instruments and in class teaching procedures. *2 credits*

MUSIC EDUCATION 2. *Percussion Class.* Problems of organizing and teaching snare drum, tympani, bass drum, cymbals, triangle, tambourine, castanets, glockenspiel, xylophone, marimba, and vibraphone. Fundamental instruction in each instrument and in class teaching procedures. *2 credits*

MUSIC EDUCATION 3. *Woodwind Class.* Problems of organizing and teaching flute, oboe, clarinet, bassoon, saxophone, mixed woodwind instrument classes and mixed instrument classes including woodwind choir. Fundamental instruction in each of the single and double reed instruments and in class teaching procedures. *2 credits*

MUSIC EDUCATION 4. *Brass Class.* Problems of organizing and teaching trumpet (cornet), trombone, horn, baritone, tuba, mixed brass instrument classes and mixed classes including brass choir. Fundamental instruction in each of the brass instruments and in class teaching procedures. *2 credits*

MUSIC EDUCATION 5. *Materials in Music Education and Solfege.* An introductory course in the fundamentals of Music Education which aims to familiarize the student with a great deal of the best music for children and youth, from kindergarten through high school. The course is designed to add to the student's practical knowledge and musicianship in music reading, accompanying, phrasing and harmonization. *4 credits*

MUSIC EDUCATION 11. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization

of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; planning. *4 credits*

Music Education 12. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule and budget; procedure and materials; qualities of the good teacher and supervisor. *4 credits*

Music Education 13. *Instrumental School Music.* The technical, administrative and teaching problems of planning and executing a program from earliest grade school levels to community levels. Development of objectives and aims for all levels; analysis of standardized prognostic and achievement music tests; analysis of materials of instruction; the evaluation program; practices and possibilities in the organization of pre-instrumental groups, homogeneous and heterogeneous instrument classes, bands, orchestras and small ensemble groups. *2 credits*

Music Education 14. *Philosophy of Education.* The history of educational thought; methods of instruction; the development of the curriculum. Educational aims and values; the school and the social order; the role of educational philosophy. *6 credits*

Music Education 15. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area where they serve as practice teachers under the supervision of the local Director of Music and the chairman of the Music Education Department. Attendance at a weekly seminar and a minimum of 150 clock hours of teaching are required. *6 credits*

Music Education 21. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society, and their application to specific problems of curriculum building, guidance, measurements, materials, and teacher growth.
One semester, 3 credits; two semesters, 6 credits

Music Education 22. *Instrumental Problems.* A seminar dealing with materials, guidance, measurements, administration, and program development. *One semester, 3 credits; two semesters, 6 credits*

MUSIC EDUCATION 23. *Elements of Research.* A seminar in the problems of research, including methods, origin, selection and development of topics, culminating in the preparation of an outline for a specific project. *3 credits*

MUSIC EDUCATION 24. *Instrumental Class Pedagogy.* The study in class of those instruments for which students have individual need. General performance problems of concerts, assemblies, and marching band will be discussed to meet class needs. *4 credits*

MUSIC EDUCATION 25. *Piano Class Pedagogy.* A study in class of functional piano, including sight reading, improvisation, transposition, and harmony at the keyboard. Methods of teaching class piano will be explored and evaluated. *4 credits*

MUSIC EDUCATION 26. *Tests and Measurements.* *3 credits*

VIII. MUSIC THERAPY

Admission to the courses in Music Therapy is only by consent of the chairman of the department.

MUSIC THERAPY 11. *Basic Factors in Music Therapy.* An introduction to the scientific use of functional music in therapy. The student is trained to recognize, describe, and classify the events and relations between events that occur in the musical behavior patterns of patients. The significance of these events in terms of prediction and treatment. The conceptual schemata of different approaches to music therapy in the United States and abroad. The musical operations and procedures employed for the therapeutic advantage of orthopedic, medical, and psychiatric patients. The problems of group dynamics, communication, perception, and musical growth. Two 1½ hour seminars weekly. *6 credits*

MUSIC THERAPY 12. *Seminar in Methods and Materials of Music Therapy.* A continuation of Music Therapy 11. The organization and guidance of musical situations in which therapeutic relationships are emphasized. The control of developmental changes in musical behavior. Methods of music therapy, transfer of learning, adoption of role, development of situational valence, building of communication networks, command of "levers of change" in musical interaction. Organization of musical literature, supplies and equipment for music therapy procedures; drafting of planning sheet; implications for research; experimental planning and design. Two 1½ hour seminars weekly. *6 credits*

MUSIC THERAPY 13. *Hospital Affiliation.* Observation of music therapy procedures at mental hospitals in or near Boston. Function of departmentalized services; hospital techniques; professional ethics; the treatment team; attendance at staff meetings; case conferences, professional seminars, movies and lectures related to problems of therapy in general and music therapy in particular. Written reports and digests. Conducted chiefly at Boston State Hospital. *First semester, 2 credits*

MUSIC THERAPY 14. *Supervised Clinical Training.* Opportunity for clinical experience with all classes of patients including children and adults, representing a wide range of pathological dysfunction. Experience in working with patients singly and in small groups under medical supervision; employment of standard music therapy operations; application of principles and techniques developed in seminars. Reports on staff meetings, discussion of observations and progress of individuals and groups worked with, and planning and executing of the music therapy program for a given institution. Conducted chiefly at Boston State Hospital. *6 credits*

IX. ACADEMIC STUDIES

HUMANITIES

HUMANITIES 2. *Studies in the Development of Western Thought.* Lectures and discussions based on literary works which reflect different attitudes toward man, his relation to the universe and to his fellows. Ability to write honest, logical, mature discourse is assumed and will be required for the successful completion of this course as well as of other courses in the degree curriculum. *6 credits*

HUMANITIES 3. *Fine Arts.* Illustrated lectures on the most important periods of architecture, sculpture and painting. Frequent museum trips. *6 credits*

HUMANITIES 4. *European History.* A survey of European history by periods from Greece to the present, with emphasis on political theories and institutions in each period. *First semester, 3 credits*

HUMANITIES 5. *American History.* A study of relationships between European and American history during the periods of settlement and expansion; development of democratic thought and institutions, including the history and principles of the Constitution;

selected Supreme Court cases; the rise of industry and big business; the advance of organized labor; the two great wars of the twentieth century; the emergence of the United States as a world power.

Second semester, 3 credits

HUMANITIES 12. *The Drama in Western Culture.* The theatre at its best seeks to represent and illuminate life. Thus the purpose of this course is to give the student a deeper understanding of his own and earlier civilizations through a study of some of the masterpieces of the stage, ancient and modern. Plays by such dramatists as Aeschylus, Sophocles, Euripides, Marlowe, Shakespeare, Moliere, Ibsen, Shaw, O'Neill, and Miller will be read and analysed through lecture and discussion. *6 credits*

HUMANITIES 21. *Seminar in Contemporary Literature.* For graduate students only. *4 credits*

HUMANITIES 22. *History of Art.* Comparative studies in architecture, sculpture, and painting, with a view to analyzing the creative process and developing artistic criteria. *4 credits*

HUMANITIES 31. *Conference in Literature.* *4 credits*

HUMANITIES 32. *Conference in Fine Arts.* *4 credits*

LANGUAGES

FRENCH 1. Elementary grammar, reading, and conversation. Phonetics. *6 credits*

FRENCH 2. Advanced grammar and conversation. Reading of opera libretti and plays. *6 credits*

FRENCH 21. Studies in French literature and civilization. *4 credits*

FRENCH DICTION. A study of the sounds of the language. Application of phonetics to texts of songs and arias. *2 credits*

GERMAN 1. Elementary grammar and translation. Emphasis on diction through reading. *6 credits*

GERMAN 2. Review of grammar. German literature with reading and interpretation of important works. *6 credits*

GERMAN 21. Reading and interpretation of German literature, especially in its relation to music. *4 credits*

GERMAN DICTION. A study of the sounds of the language. Standard German phonetics applied to texts of songs and arias. *2 credits*

ITALIAN 1. Grammar and translation; diction and reading; practical phonetics. *6 credits*

ITALIAN 2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. *6 credits*

ITALIAN 21. Reading and interpretation of Italian texts, especially those with musical significance. *4 credits*

SCIENCE AND SOCIAL SCIENCE

GENERAL SCIENCE. An introductory study of the scientific spirit and the scientific method. Class demonstrations of scientific procedures. This course does not presuppose any mathematical background other than simple arithmetic. *First semester, 3 credits*

PHYSIOLOGY 1. *The Physical Organism.* Functional aspects of the human body with emphasis upon the central nervous system. *Second semester, 3 credits*

PSYCHOLOGY 1. *Personal and Social Adjustment.* The factors that govern the interaction of the individual and his environment, with especial attention to normal living together in contemporary society. *First semester, 3 credits*

PSYCHOLOGY 2. *Perception and the Biosocial Personality.* The characteristic structure and growth of the individual in his meaningful relation to the subjective world. The differences between individuals in terms of their needs, their perception of values, and their development of behavior patterns. *Second semester, 3 credits*

PSYCHOLOGY 3. *General Psychology.* A study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth; psychological processes; psychological measurement. *First semester, 3 credits*

PSYCHOLOGY 5. P*sychology of Musical Behavior.* A study of the psychological basis of musical action. The course includes material which is supported by scientific studies of specific aspects of musical behavior in functional music situations which serve industrial, religious, recreational, and therapeutic objectives. *Second semester, 3 credits*

PSYCHOLOGY 12. *Abnormal Psychology.* Systematic consideration of the concepts, principles, and dynamics of abnormal behavior in children and adults. Etiology of behavior disturbances. Characteristics of the chief psychopathological reaction syndromes. Aims, techniques, and application of psychological therapy. *6 credits*

PSYCHOLOGY 13. *Educational Psychology.* Psychology of learning and teaching. Particular problems of education for musical growth. *6 credits*

PSYCHOLOGY 21. *Psychology of Exceptional Children.* Psychological consideration of the influence of physical, intellectual, and emotional deviations upon the normative growth and development of children and young people. Educational problems of both retarded and gifted persons. *4 credits*

PSYCHOLOGY 22. *Research Seminar in Problems of Functional Music.* Design and execution of research studies of problems in the fields of music education and music therapy. Functional music stressed. Use of scientific method in these fields. Each student will conduct a research project. *4 credits*

SOCIOLOGY 1. *Introduction to Sociology.* A scientific study of society, group behavior, social systems of action, and the emergence of institutions from folkways, mores, convention, custom, and culture, with consideration of the place of music and fine arts in modern society. *First semester, 3 credits*

SOCIOLOGY 2. *Social Science and Group Dynamics.* The health of our democratic society as it depends upon the smooth functioning of its smaller groups. The practical application of principles of group dynamics to musical performance, music education, and music therapy. *Second semester, 3 credits*

SOCIOLOGY 11. *Social Problems.* A study of the primary social problems, e.g., delinquency, criminology, race prejudice and social structures leading to individual maladjustment. *Second semester, 2 credits*

SOCIOLOGY 21. *Group Dynamics.* A seminar study of the forces which create and bind together groups in modern society, and the influences which these groups exert upon their members. Special emphasis on group dynamics as a controlling concept around which music education and music therapy are organized. *4 credits*

TECHNIQUES

DRAMA 2. *Elementary Acting Techniques.* A course in the technique of acting, designed to give confidence and platform familiarity to students who plan to concentrate on performance of music in public. Acting of scenes from plays, and study of other important

theatre techniques, such as make-up, costumes, and lighting, will be included. *One semester, 1 credit*

THEATRE 1. *Production Techniques.* The techniques required to produce musical comedy, operetta, and television shows. At least one recent Broadway musical will be produced in full staging, and several television shows will be prepared. *2 credits*

THEATRE 2. *Performance Techniques.* Prerequisite: Theatre 1 or Opera 1. A more advanced class in musical theatre production with special emphasis on performance. The class will prepare a special television show, and will also participate in the productions of Theatre 1. *2 credits*

PHYSICAL EDUCATION. A course designed to provide the student with material and experience in group activities through folk dancing. *2 credits*

DEPARTMENT OF POPULAR MUSIC

POPULAR MUSIC CERTIFICATE

In keeping with its aim of providing the best possible instruction in every branch of music, the Conservatory offers through its Popular Music Department a complete three-year curriculum designed to prepare students by direct, systematic methods to meet the increasingly competitive demands of the profession of popular music.

The full facilities of the Conservatory are available for instruction in voice, in the various instruments (including trumpet, trombone, clarinet, saxophone, accordion, bass, piano, guitar and percussion) and in arranging. Upon satisfactory completion of the course requirements, the student is awarded the New England Conservatory Certificate in Popular Music and is prepared not only to perform but also to teach popular music.

VOICE

Students choosing the voice curriculum are given training and instruction in the various styles of singing involved in performance with a dance orchestra, in theatre, radio and television, and for recordings, as well as extensive training in stage appearance and performance techniques. Considerable emphasis is laid on the extremely important ability to read at sight and to memorize quickly.

INSTRUMENTAL PERFORMANCE

In addition to private instruction in his instrument, the student has the benefit of public performance in a full-sized dance band and of rehearsals in which he is thoroughly prepared in sight reading, intonation, attack, phrasing, improvisation and sense of musical style and balance.

Students are encouraged to develop appropriate instrumental doubles, and singers who are better than average instrumentalists have an opportunity to develop skill in a chosen instrument. Similarly, students who play a symphonic instrument may acquire valuable experience from occasional reading sessions with the Conservatory (symphonic) Orchestra.

ARRANGING

The curriculum leading to the Certificate in Arranging is designed to acquaint the student with a wide variety of styles, encompassing the jazz "combo" as well as vocal accompaniment, Latin-American forms, popular concert music, and the musical theatre. Students have the opportunity to hear many of their own arrangements, both orchestral and vocal, presented at one of the several annual performances by the complete popular music department. Original compositions in the popular vein are also frequently included.

Requirements for Admission

1. A diploma from an accredited secondary school, or its equivalent. No special distribution of subjects (or credits) is required, but musical experience either in high school or the community at large is extremely desirable.
2. An official transcript of the secondary school record, and a recommendation from the principal or headmaster.
3. An audition in which the student must demonstrate musical achievement as defined below in his major field.

The following placement tests will be given to all entering students during the week preceding the opening of the fall term:

A standard classification test.

Achievement tests in English prepared by the Cooperative Test Service of the American Council on Education.

A test in the fundamentals of music.

PIANO: Keyboard facility equivalent to Piano 4*. The candidate should be prepared to play compositions such as Bach's Two-Part Inventions and Mozart's sonatinas, to read sheet music at sight, and to demonstrate comprehension of keyboard harmony with regard to chord symbols (through sevenths), normal scale structures, and arpeggios.

VOICE: The candidate should be prepared to sing two songs, and to demonstrate an elementary ability in solfege and an acquaintance with the piano or organ, in addition to having a pleasant sounding voice capable of development through training to a professional level, and a personality and attitude of the type to project favorably before audiences.

* See Appendix.

ORCHESTRAL INSTRUMENTS: The candidate should be prepared to play scales, arpeggios, technical exercises, and at least two set pieces for the instrument (one in slow, singing style and one in a fast rhythmic style). The candidate should also demonstrate good intonation, familiarity with popular song literature, and ability to read a dance orchestration at sight.

ARRANGING: The candidate must have keyboard facility equivalent to Piano 3*, and a superior natural ear or some preliminary experience in simple dance-band scoring. Superior achievement on the entrance test in Music Fundamentals is required. Original arrangements must be presented at the audition.

Requirements for Graduation

In order to graduate, a student must have grades of C or above in 75% of all credits earned in the Popular Certificate course. The final 26 credits leading to the Popular Certificate must be taken in residence at the New England Conservatory of Music.

In addition to the satisfactory completion of the curriculum, a student must demonstrate musical achievement as defined below in his major field.

PIANO: Thorough knowledge of popular song repertoire; ability to perform advanced arrangements (such as Walter and Shearing) and shorter contemporary recital pieces (such as Copland and Villa-Lobos); advanced sight reading ability; fluent vocal accompanying ability in free style. At least two years of creditable work with the Popular Orchestra is required, including a solo or duo-piano performance in public.

VOICE: Better than average sight-reading ability; adequate stage poise; extensive repertoire, particularly of standard popular show-music songs. At least two years of frequent rehearsal and performance with the Popular Orchestra and at least two appearances at performances staged by the Vocal Performance Class are required.

ORCHESTRAL INSTRUMENTS: Advanced knowledge of popular song repertoire; advanced sight-reading ability; professional

* See Appendix.

competence in technical facility and tone quality. Three years of creditable work with the Popular Orchestra are required.

ARRANGING: Better than average speed in writing; proficiency in score reading; moderate ability in writing original music for underscoring; thorough knowledge of instrumentation and orchestration, from dance-band to symphony level. Public performance of at least six scores by the Popular Orchestra is required.

CURRICULA LEADING TO THE CERTIFICATE IN POPULAR MUSIC

The term "Supplementary" means one-half hour of private instruction per week. The numbers at the extreme right of the course name represent the number of credits granted for the course. Each credit (exclusive of applied music and other private instruction) represents one hour per week of class work for one semester. Thus six credits represent three hours of classes per week for two semesters.

INSTRUMENTAL

First Year

	Credits
MAJOR 1. Private instruction in technique and repertoire	8
PIANO 3* (Supplementary) [1]	2
THEORY 1. *First year Solfege*	4
POPULAR MUSIC 1. *Elementary Theory*	4
POPULAR ORCHESTRA	4
POPULAR ORCHESTRA DRILL	2
THEATRE 3. *The Theatre Orchestra*	2
THEATRE 4. *Contemporary Drama*	2

Junior Year

MAJOR 2. Private instruction in technique and repertoire	8
PIANO 4* (Supplementary) [2]	2
THEORY 3a or 3c. *Second year Solfege*	4
POPULAR MUSIC 3. *Jazz Workshop*	4
POPULAR MUSIC 9. *Advanced Theory*	2
POPULAR ORCHESTRA	4
POPULAR ORCHESTRA DRILL	2
THEATRE 3. *The Theatre Orchestra*	2

Senior Year

MAJOR 3. Private instruction in technique and repertoire	8
CONDUCTING 1a. *Basic Conducting*	2
POPULAR MUSIC 2. *Elementary Arranging*	4
POPULAR MUSIC 6. *Repertory*	4
POPULAR ORCHESTRA	4
POPULAR ORCHESTRA DRILL	2
THEATRE 3. *The Theatre Orchestra*	2

* See Appendix.

[1] Not required of piano majors.

[2] Not required of students passing satisfactory examination at end of first year.

VOICE

First Year

Voice 1. Private instruction in technique and repertoire	8
Piano 3.* (Supplementary)	2
Theory 1. *First year Solfege*	4
Popular Music 1. *Elementary Theory*	4
Popular Orchestra [1]	2
Theatre 1. *Production Techniques*	2
Theatre 4. *Contemporary Drama*	2
Conducting 1a. *Basic conducting*	2
Chorus	2

Junior Year

Voice 2. Private instruction in technique and repertoire	8
Piano 4* (Supplementary)[2]	2
Theory 3a. *Second year Solfege*	4
Popular Music 3. *Jazz Workshop*	4
Popular Orchestra	4
Theatre 1. *Production Techniques*	2
Conducting 2 and Choral Practice	4

Senior Year

Voice 3. Private instruction in technique and repertoire	8
Theory 11a. *Third year Solfege*	4
Popular Music 6. *Repertory*	4
Popular Music 7. *Vocal Ensemble*	4
Popular Orchestra	4
Theatre 2. *Performance Techniques*	2

* See Appendix.

[1] One period (2 hours per week) for 2 credits.

[2] Not required of students passing satisfactory examination at end of first year.

ARRANGING

First Year

Popular Music 10. *First year Arranging*	8
Piano 4* (Supplementary)	2
Theory 1. *First year Solfege*	4
Theory 2. *First year Form and Texture*	6
Popular Music 1. *Elementary Theory*	4
Popular Orchestra [1]	2
Popular Orchestra Drill	2

Junior Year

Popular Music 11. *Second year Arranging*	8
Piano 5* (Supplementary)	2
Conducting 1a. *Basic Conducting*	2
Theory 3a. *Second year Solfege*	4
Theory 4. *Second year Form and Texture*	6
Popular Music 9. *Advanced Theory*	2
Popular Orchestra [1]	2
Theatre 1. *Production Techniques*	2

Senior Year

Popular Music 12. *Third year Arranging*	8
Theory 12. *Advanced Harmony*	4
Popular Music 3. *Jazz Workshop*	4
Popular Music 7. *Vocal Ensemble*	4
Popular Orchestra	4
Popular Orchestra Drill	2

* See Appendix.
[1] One period (2 hours per week) for 2 credits.

DESCRIPTION OF POPULAR MUSIC COURSES

POPULAR MUSIC 1. *Elementary Theory.* A course designed to acquaint the student with basic harmonic and melodic materials, especially as they apply to the popular field. Includes analysis of standard literature and popular songs, chord construction through 9ths, and some study of chromatic harmony, including altered chords. The study of chord symbols through keyboard work and analysis forms an integral part of the course. *4 credits*

POPULAR MUSIC 2. *Elementary Arranging.* A systematic study of instrumentation leading to a practical understanding of the problems of the professional arranger. Various types and styles of orchestration are discussed, and the student is given a working knowledge of the fundamentals of writing for the dance orchestra. *4 credits*

POPULAR MUSIC 3. *Jazz Workshop.* An opportunity for students to improvise and develop style and chord-feeling by actual participation in instrumental groups. The course is in essence a jazz laboratory, and the arranger may experiment with voicings. The student also becomes acquainted, through discussion and record-listening, with the various styles in jazz, covering both the large band concept and the influence of the individual soloist. *4 credits*

POPULAR MUSIC 6. *Repertory.* The course acquaints the student, through painstaking drills, with at least one hundred and fifty selected popular songs known as "standards" and vital to the demands of everyday musical performance. Emphasis in class will be upon (1) listening to recorded or piano performances and (2) playing or singing the melody by ear. Assigned work will involve the transferring of the same melodies into loose-leaf notebooks to provide a basic repertoire for general performance requirements. *4 credits*

POPULAR MUSIC 7. *Vocal Ensemble.* Trio, quartet, and quintet singing in the close-harmony rhythmic style prevalent in radio and dance bands of today. Reading ability is a higher prerequisite than vocal development. Not restricted to voice majors. *4 credits*

POPULAR MUSIC 9. *Advanced Theory.* A continuation of the materials studied in Popular Music 1, including extended dominant structures, countermelodies and bass lines, diatonic and chromatic modulation, and elementary song composition. The course will con-

clude with a study of contemporary techniques including substitution and parallel harmony. *2 credits*

POPULAR MUSIC 10, 11, and 12. *First, Second, and Third year Arranging.* One hour per week of private instruction. *Each, 8 credits*

POPULAR ORCHESTRA. For students interested in obtaining professionally supervised experience in dance-band playing, singing, and arranging. Precision and reading ability will be stressed, and ability at improvisation will be encouraged.
Although the usual dance-band instrumentation of saxophones, brass and rhythm serves as a basis of the Orchestra, the frequent use of strings, woodwind doubles, and French horn adds to the scope of this group, making possible the performance of a large variety of styles of music drawn from the theatre and radio as well as the ballroom. *4 credits*

POPULAR ORCHESTRA DRILL. The dance band is divided into individual sections of reeds and brass, meeting separately for drill practice upon repertoire to be performed by the group as a whole. The rhythm section divides to support each section. *2 credits*

THEATRE 1. *Production Techniques.* The techniques required to produce musical comedy, operetta, and television shows. At least one recent Broadway musical will be produced in full staging, and several television shows will be prepared. *2 credits*

THEATRE 2. *Performance Techniques.* Prerequisite: Theatre 1 or Opera 1. A more advanced class in musical theatre production with special emphasis on performance. The class will prepare a special television show, and will also participate in the productions of Theatre 1. *2 credits*

THEATRE 3. *The Theatre Orchestra.* The practical aspects of playing for musical comedy, radio, and television shows. Emphasis is on reading manuscript parts and on preparation for the practical problems of pit-orchestra work. This class will form the orchestra for the productions of Theatre 1 and 2. *2 credits*

THEATRE 4. *Contemporary Drama.* Lectures and discussion of current plays, particularly as they relate to the musical theatre. *2 credits*

ANNUAL TUITION AND FEES

I. UNDERGRADUATE COURSE RATES (per year)

These course rates cover all class instruction as specified in the curricula outlines starting on page 19. The required private instruction is not included in these rates. (See III.)

Bachelor of Music (all majors except Education and Therapy)	$550.00
Music Education or Music Therapy	600.00
Popular Music Certificate	500.00

There is a charge of $30.00 per credit for courses in excess of the specified curricula. Students taking less than the specified curricula are normally required to pay the full course rates.

II. GRADUATE COURSE RATES (per year)

For each 4 credit class	$120.00
For each 6 credit class	180.00

Each graduate student must complete 4 approved minors for a total of 16 credits. Normally 2 such courses are carried each of the two years. A charge of $30.00 per credit is made for each additional course taken as an elective or to remove a deficiency. Private instruction rates are given below.

III. PRIVATE INSTRUCTION

COLLEGIATE DEPARTMENT

	Div. I	*Div. II*	*Div. III*
Major applied music (1 hour per week)	200.00	295.00	480.00
Supplementary or minor applied music ($\frac{1}{2}$ hour per week)	100.00	147.50	240.00

Permission is occasionally granted to pursue a class subject by private instruction. Rates will be arranged in such cases.

POPULAR MUSIC DEPARTMENT

	Div. I	*Div. II*	*Div. III*
Major applied music (1 hour per week)	225.00	275.00	385.00
Supplementary or minor applied music ($\frac{1}{2}$ hour per week)	112.50	137.50	192.50

IV. ANNUAL FEES

The following fees are charged once yearly and are required of all full course students. See page 69 for descriptions of all fees.

Registration fee	$ 4.00
Student Activity fee	15.00
Book Deposit	25.00
Library Deposit	10.00
Total	$54.00

V. MISCELLANEOUS FEES

The following fees are charged when applicable.

Advanced Standing Examinations	Each	$ 4.00
Make-up Examinations	Each	4.00
Fine for late registration		5.00
Fine for late change in curriculum		5.00
Graduation fee (to cover cost of the diploma)		15.00
Copies of official transcript (after first free copy)		1.50
Phonograph recordings (at option of student), per 10" disc		5.00

VI. DORMITORY FEES (Women only)

Single room	$380.00
Double room (per person)	315.00
Dormitory Council Fee	2.00
Medical Fee	10.00

A deposit of $50. must accompany the dormitory application. One half of the room rent, with the $2.00 Council Fee and the $10. Medical Fee, is payable before the room is occupied; the balance is due on January 15.

VII. PRACTICE FEES

Practice facilities in the Conservatory building are provided for students at the rates given below.

	Per year One hour per day (Six days per week)	*Single hour*
Room with upright piano	$10.	.10
Room with grand piano	35.	.25
Carr organ	50.	.50
Teaching organs	50.	.35
Practice organs	30.	.25
Jordan Hall organ	—	.50

VIII. RENTAL OF MUSICAL INSTRUMENTS

A limited number of instruments is available for rental to students. No guarantee can be given that the Conservatory can provide rental instruments for all the students requiring them. All musical instruments which are the property of the New England Conservatory of Music must be signed for on the regular Rental Agreements, whose terms are herewith incorporated into this catalogue by reference, and in addition are subject to the following rules:

Rental must be paid in advance.

In case of failure to comply with any of the terms of the Rental Agreement, the Conservatory may, without notice or demand, take possession of the instruments without liability for trespass in doing so.

RENTAL RATES (Per academic year)

Violin	$20.00	Woodwind	$50.00
Violoncello	80.00	Brass	50.00
Contrabass	80.00		

Rental rates are pro-rated when instruments are needed for less than the full year.

Financial Regulations

TUITION DEPOSITS

Each undergraduate candidate must make an advance tuition deposit of $50.00 within two weeks of receipt of notice of acceptance. This amount is applied to first semester tuition. This deposit will be forfeited unless written notice of withdrawal is received on or before August 15.

Each graduate student is required to make a $20.00 deposit at the time of application. This deposit is applicable to first semester tuition, but is not refundable in the event of withdrawal.

PAYMENT OF TUITION

One half of the tuition, as well as all annual fees in full, must be paid before the academic year opens, and the balance is due January 15. No refunds or allowances will be made for late entrance or for lessons missed. Refunds cannot be made in event of withdrawal, nor will charges be cancelled when a student discontinues a class after the second week of the semester.

Once enrolled, the student is obligated to meet all financial commitments for the semester. Withdrawal from the school does not constitute grounds for release from such obligation.

DESCRIPTION OF FEES

ANNUAL FEES

A *registration fee* of $4 is required each academic year of all students.

A *student activity fee* of $15 is required of all undergraduate and graduate students. Expenditure of these fees is directed by the Student Council. Each full course student receives a copy of the yearbook and admission to all social activities.

A *book deposit* of $25 is required of all full course students. This sum is credited to the student's account in the music store. Any credit remaining at the end of the year will be carried forward to the next year unless a refund is requested.

A *library deposit* of $10 is charged to insure the return of all material and to cover damage, loss, and fines for late return of material. The unused portion of the deposit will be carried forward to the next year. Refund of any balance will be made upon graduation.

DORMITORY FEES

A *medical fee* of $10 is charged to cover ordinary medication and occupation of the infirmary, but does not cover doctors' fees or prescription medications. This fee is not refundable and is charged annually.

A *dormitory council fee* of $2 is charged all residents of the dormitory for social events determined by the House Council.

FINES

A *late registration fine* of $5 will be assessed against all new full course students who fail to take the placement tests and register according to the time schedules provided by the Conservatory.

A *late change fine* of $5 will be made to all upper-classmen who fail by August 15 to return with approval, or with a request for a change, the curriculum for the following year which will be mailed to them early in the summer by the Dean's office. This charge will not be made if the Conservatory proposes a change, but will be made for any change requested by a student after August 15.

PERSONAL DEPOSITS

Students may place money on deposit in the Cashier's office and may draw on such deposits at any time during business hours. No charge is made for this service.

TUITION PLAN

The Conservatory offers the TUITION PLAN for those who prefer to pay tuition in monthly instalments. Plans are available for 1, 2, 3, or 4 years at interest charges ranging from 4% to 6%. Full information may be obtained from the Financial Office at the Conservatory or from Tuition Plan, Inc., 347 Fifth Avenue, New York 16, N. Y.

SCHOLARSHIPS, PRIZES, LOANS

Scholarship awards are made on the basis of scholastic record, musical potential and financial need. All those who have been accepted as full course students, undergraduate or graduate, are eligible to apply for scholarship aid. Applications for each academic year should be submitted by April 15 preceding. On the basis of the applications, awards are reserved and are officially granted after a satisfactory audition or on receipt of a satisfactory tape recording.

A limited number of special scholarships are available to undergraduate students majoring in orchestral instruments.

Scholarship aid is given for one year. Students may re-apply for each succeeding year. A scholastic average of at least 8.0, successful audition for promotion, recommendation by the major teacher, and continuing financial need are pre-requisites for renewed aid. Re-applications must be submitted by March 1 for the following academic year.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory may undertake.

MEMORIAL SCHOLARSHIP FUNDS

The income from the funds listed below is used to carry out the Conservatory scholarship program.

Carl Baermann Scholarship. The income of a fund of five thousand dollars raised in memory of the late Carl Baermann of the faculty. *In Piano.*

Louise Baker Scholarship. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston.

Anna C. Bird Scholarship. The income of a fund to be used for scholarship purposes.

Kate E. Blanchard Scholarship. The income of a bequest of ten thousand dollars, under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, for one or more scholarships.

Florence E. Brown Scholarship. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In Violin,* $250.

Harriet Tilden Brown Scholarship. A bequest. The income of nineteen hundred dollars.

Carr Scholarships. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., former President of the Board of Trustees, in memory of his father and mother; to provide scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

Emily Allen Cates Scholarship. The income of a fund established by Louis S. Cates in memory of his mother.

Chase Scholarship. The income of twenty-five hundred dollars, the bequest of Mrs. Russell MacMurphy Chase, to be used for scholarship purposes.

Converse Scholarships. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

M. Ida Converse Scholarships. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, to be applied to the maintenance of five annual scholarships of equal amounts, to aid students at the Conservatory who are in need of financial assistance.

Jennie L. Cox Scholarship. The income of a fund to be used for scholarship purposes.

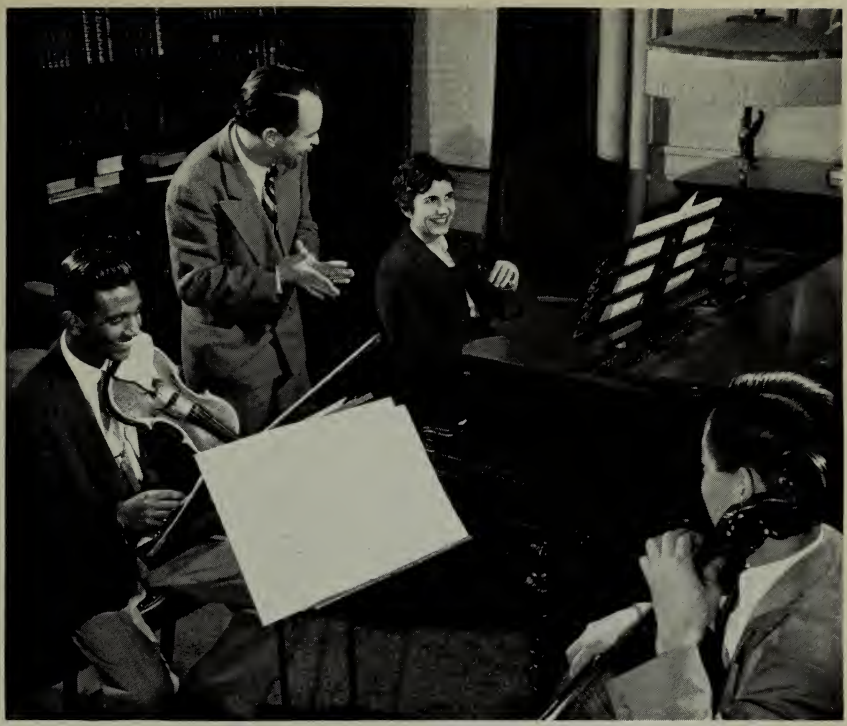
Lotta Crabtree Scholarships. The income of the Lotta Crabtree Educational Fund, a bequest of twenty-five thousand dollars under will of the late Lotta M. Crabtree, providing four scholarships.

David W. Cushing Scholarship. The income of a bequest of five thousand dollars under the will of the late Esther G. Stoddard, which may be used for scholarship purposes.

Mabel Daniels Scholarship. The income of a fund established by Miss Mabel Daniels, a former student and a member of the Board of Trustees, to be awarded annually to a student of Composition who shows great promise in this field.

Oliver Ditson Scholarships. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

Robert G. Dodge Scholarship. The income of a fund established by Robert G. Dodge of the Board of Trustees, to be awarded to a student in the field of orchestral training.



Advanced Chamber Ensembles

Members of the 1958 Chorus Spring Tour

The Rieger Organ

Ellen B. Doe Scholarship. A gift. The income of one thousand dollars.

Henry T. and Mary W. Dunham Scholarship. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the town of Nahant who is pursuing the Collegiate Course leading to one of the degrees awarded by the Conservatory.

Emma Eames Scholarship. The income of a fund established by Matilda E. Frelinghuysen of New York in memory of her friend, the celebrated artist Emma Eames. The candidate for this award will be chosen by a special jury and this scholarship will be renewed at the end of each academic year provided the recipient meets all requirements. This is a complete scholarship and may be held during both undergraduate and graduate courses.

Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Mrs. Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Maria A. Evans Scholarship. The income of a bequest which may be used for scholarship purposes.

Fanny Elizabeth French Scholarship. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

Frances Phetteplace Fry Scholarship. The income of a bequest of thirty thousand dollars, under the will of the late William Congdon Fry, to be awarded annually to a woman student of Piano who shall have been a resident of the City of Providence, Rhode Island, for at least three years immediately prior to becoming a student at the New England Conservatory of Music.

Clara E. Getman Scholarship. The income of a fund to be used for scholarship purposes.

Lucinda Gould Scholarship. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

John Collins Hurley Scholarship. The income of five thousand dollars, a bequest under the will of Margaret M. Hurley, in memory of her brother, John Collins Hurley, to aid in the education of students of the violin.

George B. Hyde Scholarship. A bequest. The income of seventeen hundred dollars.

Rebecca Jackson Scholarship. The income received from the estate of the late Rebecca Jackson for the benefit of students of piano and organ.

Hattie M. Jacobs Scholarship. The income from a bequest of approximately five thousand dollars to be used for scholarship purposes.

Langshaw Scholarship. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In Organ or Voice.*

Nettie E. Lentz, Class of 1910 Scholarship. The income of a bequest of three thousand dollars to be used for scholarships in piano.

Lindsay Scholarship. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the State of New Hampshire.

Elizabeth Henshaw Metcalf Memorial Fund. The income from a gift of five thousand dollars from the estate of Miss Sarah Spaulding Metcalf, to be used as a scholarship.

Mildred Miller Scholarship. A fund established by Mildred Miller, a graduate of the Conservatory, to aid an outstanding student in Voice.

Mary C. Morrison Scholarship. A bequest. The income of three thousand dollars to be used to educate especially gifted, needy children. Precedence to be given to lineal descendants of Charles Perkins Morrison.

George H. Munroe Fund. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

Elsie and Walter W. Naumburg Scholarship. The gift of Walter W. Naumburg, Esq., of the Board of Trustees, and Mrs. Naumburg, to be used for a scholarship for an advanced student who is pursuing a course leading to a career in applied music.

Parker Fund. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

Katharine H. Parker Scholarship. A bequest. The income from one thousand dollars.

Clara Kathleen Rogers Scholarship. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which bequest the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more voice students who show distinct promise of success in a public career as singers.

Henry Munroe Rogers Fund. A gift. The income of five thousand dollars to be applied to scholarships in any division of the Conservatory, or to be loaned to students under specified conditions.

Rebecca F. Sampson Scholarship. A bequest. The income of one thousand dollars.

Jesus Maria Sanroma Scholarship. The income of a fund established by Jesus Maria Sanroma, a graduate of the New England Conservatory. To be awarded annually to an outstanding piano student after admission to the junior year.

George Saunders Memorial Scholarship. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

Edmund H. Sears Memorial Scholarship. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or of chamber music.

Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Alden Speare Scholarship. The income of a bequest to be used for scholarship purposes.

Ruth Amelia Squire Memorial Fund. The income of twenty-five hundred dollars, the bequest of the late Ruth Amelia Squire, to be used for a young woman student, resident of the State of Vermont, born in that State of American parents, and intending to major in Piano.

Elizabeth Louise Walker Scholarship Fund. The income of a bequest of one hundred thirty-four thousand dollars under the will of Elizabeth Louise Walker, given in memory of her sister, Mary Lena Baroness van Heeckeren tot Walien. Available for scholarship aid to deserving and talented students of singing.

Charles Warren Scholarship Fund. A gift of the late Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more needy and talented young men.

Amasa J. Whiting Scholarship. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father.

Jennie S. Woodman Scholarship. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

COMPETITIVE SCHOLARSHIPS

Freshman Achievement Scholarship. A scholarship of $350 is offered to the student who attains the highest scholastic record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

Eleanor Steber Graduate Award. The gift of Eleanor Steber, a graduate of the New England Conservatory of Music. To be eligible for this award, the student must hold a Bachelor of Music degree

from the New England Conservatory of Music and must have been accepted as a candidate for a Master's degree or Artist's Diploma. A student holding a Bachelor's degree from another institution will become eligible after having completed one year leading to a Master's degree or Artist's Diploma. *In Voice.*

Marie Sundelius Scholarship. The income from a fund established at the New England Conservatory by friends of Madame Sundelius. To be offered in annual competition to a voice major who has studied at least one year at the Conservatory and has completed at least the Junior year.

PRIZES

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

FACULTY AWARDS

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President for assisting in the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

GRANTS-IN-AID

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to Juniors, Seniors, and graduate students of the Conservatory who have been properly recommended, for the purpose of assisting them with their tuition expenses. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible after graduation in order that they may be used again for other students needing help. Meetings for the consideration of loans will be held early in October and February. Application blanks may be obtained from the office of the President.

GENERAL REGULATIONS

Responsibility for the admission, continuance, promotion, and graduation of each student is vested in the President, the Deans and the Faculty Council. The New England Conservatory reserves the right to accept, to refuse, to suspend, or to cancel permanently the registration of any student without being required to give specific reasons for such action.

Each member of the Faculty determines the standards of attendance required in his own courses. At any time he may notify the Dean of excessive absences of a student, and the Dean will take appropriate action. The Registrar will notify faculty members of a student's absence which has been excused. Faculty members are not required to make up private lessons missed because of professional engagements or through unexcused absences. No excuses from classes will be given for additional travel time before and after holidays.

The student may not change from one course to another or from one section to another except with the consent of the Dean. He may not change the teacher in his major field unless he has the written permission of the President. Courses discontinued without the Dean's consent will be recorded as failures. No course may be cancelled after the first two weeks of the semester. Courses discontinued after the first two weeks will be entered in the student's record with the grades WP (withdrew passing) or WF (withdrew failing).

All programs, whether graduation recitals or concerts by student organizations, must be submitted for the President's approval in

typewritten form at least three weeks in advance of the date of performance.

The name of the New England Conservatory of Music may not be used by a student in connection with a public performance outside of the Conservatory unless such permission has been granted by the Dean in each case.

All matters concerning deposits, tuition, fees or rentals are to be taken up with the Assistant Treasurer.

The Assistant Treasurer may grant permission to practice in the concert halls, but only as immediate preparation for an official recital. Arrangements to use the recital halls and other facilities are made in his office. Responsibility for the care and condition of the buildings and equipment is vested in him and all matters pertaining thereto are within his jurisdiction.

The Registrar has charge of practice room rentals and use of these rooms without his permission is forbidden.

GENERAL INFORMATION

Grade System

Grades, based on regular class work, examinations, and attendance, are given for every subject at the end of each semester. They are indicated by the symbols A, B, C, D, and E. When a student withdraws from a course during the semester, the grade WP (withdrew passing) or WF (withdrew failing) will be entered in his record.

Honors

Honors are awarded at Commencement to recipients of the Bachelor of Music degree and the Popular Music certificate whose scholastic average throughout the course indicates superior work. Honors are divided as follows:

Highest Honors	9.5 to 10
Honors with Distinction	9.0 to 9.49 inclusive
Honors	8.6 to 8.99 inclusive

Veterans

The New England Conservatory of Music is approved by the Veterans Administration and will accept veterans for education and training under P.L. 550, and 894, provided they have met the entrance requirements as stated on pages 12–14, 31–33, or 58–59.

Certain credits will be allowed for musical experience obtained in the armed services and for any applicable courses a veteran may have taken at the U.S.A.F.I.

All inquiries should be directed to the Veterans' Counselor.

Summer Session

During a period of six weeks beginning toward the end of June, the Summer Session offers class and private instruction in applied music, music education, music therapy, music theory and academic subjects. During this period it is possible for qualified students to earn credit for a semester's work in two or three subjects, a total of six semester hours of credit being the maximum allowable during one session. Credit is permanently recorded and is available for transfer to other institutions.

A special course dealing with the problems of Instrumental Music in the Public Schools is offered for music educators and professional musicians.

Detailed information about the summer offerings will be furnished upon request.

In addition to the work of the Summer Session, private instruction in applied music may be arranged during the whole or any part of the period between the close of the academic year in June and the opening of the fall semester in September.

Berkshire Music Center at Tanglewood

Candidates for the Master's degree, Artist's Diploma, and students of advanced ability who have been accepted by the New England Conservatory and the Berkshire Music Center for study during the summer, may undertake private lessons in applied music with members of the Conservatory faculty who also teach at Tanglewood. Appropriate credits for such study will be given by the Conservatory to students who are qualified, provided they register with the Dean of the Conservatory prior to the opening of the Berkshire Music Center.

Placement Bureau

The function of the Placement Bureau is to recommend graduating students for professional employment in a wide variety of musical positions throughout the country according to their qualifications. It also serves as a clearing house of positions available to

graduates in the field, and over the years has been successful in obtaining appropriate placement and advancement for graduates. In addition, the Bureau helps students to obtain remunerative engagements in local church and concert work, as well as in other forms of part-time employment.

Radio and Television

The Conservatory is a member of the Lowell Institute Broadcasting Council and shares with others the facilities of Station WGBH-FM and TV. Once each month during the school year, the Conservatory presents students and Faculty in various forms of musical performance on a full hour WGBH-TV broadcast. On Wednesday evenings the Conservatory presents live broadcasts from Jordan Hall of full-length concerts by the Chorus, the Orchestra, advanced students, faculty members, and ensemble groups.

Library

The Library consists of a Main Library with over 20,000 volumes of books and music, including many invaluable sketches or first editions of famous scores; Choral and Orchestral libraries containing 1100 and 2200 titles respectively; the Cobb-Walker collection of some 5000 volumes of classical and modern literature, poetry, biography, travel, history, etc.; and a record library containing over 5000 records and tapes of music.

An unusual feature of the library is the collection of 240 instruments for use in the orchestra or for rental to students when required. The collection includes such rare items as an Amati violin, a Guarnerius violoncello and four violi da gamba made under the direction of Arnold Dolmetsch.

Recording Facilities

The Conservatory has its own modern equipment for making tape and phonograph recordings under the direction of a staff engineer who is a recording specialist. Charges vary according to the time required.

Living Accommodations

The New England Conservatory House, located at 129 Hemenway Street is within a five minute walk of the Conservatory building and provides comfortable accommodations for women students. All

women students who are not living at home are required to live at the N.E.C. House, which is under the direction of a Resident Head and her assistants, with the usual regulations that apply to college dormitories. An infirmary under the supervision of a registered nurse is located in the dormitory. Ample reception rooms are provided on the first floor and large recreation rooms in the basement make an ideal social center under careful supervision. Rooms must be taken for the full academic year, or in the case of late entrance, for the balance of the academic year. Fees are $315 a year per person for double rooms and $380 for single rooms. The rooms will be shown at any time during the day by appointment.

While the Conservatory does not maintain accommodations for men students, the Y.M.C.A. is located at 316 Huntington Avenue, Boston, adjacent to the Conservatory building. Application for accommodations, if desired, must be made as early as possible. Other rooms are available in the many rooming houses in the immediate vicinity of the Conservatory.

Special Students

The New England Conservatory of Music accepts qualified students other than degree candidates who wish to begin or continue the study of music. Full information will be sent on request to the Dean.

Preparatory Department

The Conservatory has a Preparatory Department for the training of children and young people from 6 through 17 years of age. In addition to private lessons, the Department offers a program of training which involves ensemble playing or singing and courses in the fundamentals of music. All qualified students appear regularly in public assemblies and recitals, which are an integral part of the Preparatory program. A Preparatory Department catalogue is available on request.

APPENDIX

PREPARATORY COURSES IN APPLIED MUSIC

Courses of study in Piano, Violin, Viola and Violoncello are divided into ten grades; courses of study in Harp, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Double Bass, and Percussion are divided into eight grades.

Suggested works to be studied and standards of techniques are outlined for the pre-college courses in the following pages. The choice of works to be studied is left to the discretion of the instructor, who is at liberty to substitute material of equal worth and degree of difficulty.

This section is frequently referred to in the main part of the catalogue as a guide to the degree of proficiency required of Conservatory students in their supplementary instrument.

PIANO 1

N.E.C. Method, Book 1; Diller-Quaile, First Solo Book; John Thompson, Grade 1; Concord Piano Book; Oxford Piano Course, Grade 1; Henry Goodrich, First Book of Tunes to Play.

Scales — major scales to be played hands separately through one octave.

PIANO 2

N.E.C. Method, Book 2; John Thompson, Grade 2; Diller-Quaile, Second Solo Book; 2nd Concord Piano Book; Bach, Pieces from Anna Magdalena's Notebook; Bartok, Mikrokosmos; Oxford Piano Course, Grade 2.

Scales — major and minor scales to be played hands together through two octaves.

Chords and broken chords to be played in three positions, hands together.

PIANO 3

N.E.C. Method, Book 3; Diller-Quaile, Third Solo Book; John Thompson, Grade 3; Bach-Carroll (Easy Bach); Clementi, Sonatinas; Hughes, Master Series for the Young; Schumann, Album for the Young; Tansman, Scènes des Enfants.

Scales — major and minor scales (three forms) to be played hands together through two octaves.

Arpeggios — all major and minor arpeggios to be played hands together through two octaves.

PIANO 4

Czerny, Selected Studies from op. 821, 849, 639; Krause, Trill Studies; Burgmüller, Studies, op. 100; Heller, Studies; Bach, pieces from Short Preludes and Fugues; Handel, Twelve Easy Pieces; sonatinas by Clementi, Dussek, Kuhlau, Mozart, Beethoven; selected pieces from the works of Schubert, Schumann, Mendelssohn, and modern composers.

Scales — all major and minor scales (harmonic and melodic) to be played hands together through four octaves in 8th notes at M.M. quarter-note equals 120.

Arpeggios — all major and minor arpeggios to be played hands together through four octaves in 8th notes at M.M. quarter-note equals 96.

PIANO 5

Czerny, Studies, op. 299; Cramer, Selected Studies; Heller, Selected Studies; Bach, Two-Part Inventions; easier sonatas by Mozart and Haydn; Mendelssohn, Songs without Words; Schumann, Kinderszenen; pieces by Grieg, MacDowell, Sibelius, Debussy and other modern composers.

Scales — all major, minor (three forms) and chromatic scales to be played hands together in 16th notes at M.M. quarter-note equals 96.

Arpeggios — all major, minor and augmented arpeggios (three positions) to be played through four octaves hands together in 16th notes at M.M. quarter-note equals 72.

PIANO 6

Hanon, Virtuoso Studies; Czerny, op. 740; Philipp, Selected Studies; Clementi, Gradus ad Parnassum; Bach, Two- and Three-Part Inventions; Beethoven, Sonata, op. 49; pieces by Chopin, Schumann, Brahms, Debussy, Rachmaninoff, etc.

Scales — all major and minor scales in parallel and contrary motion in rhythms of 2, 3, and 4 notes to a beat of M.M. quarter-note equals 108.

Arpeggios — all arpeggios, as listed in Grade 5, and dominant and diminished seventh arpeggios (4 positions) in 16th notes at M.M. quarter-note equals 72.

VIOLIN 1

Methods: Leopold Auer; Maia Bang; de Bériot; Dancla. Studies: Laoureux, Book 1; Sevcik, Elementary Violin Studies; Rex Underwood, Bow Art; Wolfahrt, op. 38. Folk tunes and classical transcriptions: Willis Fay, Let's Play Together; Herfurth, A Tune a Day Book (Book 1); Laighton, Tunes and Technique; Sontag, Folk and Master Melodies (Book 1).

Holding and tuning the instrument; basic functions of the bow with rhythmic studies; finger exercises using intervals preparatory to the study of scales and arpeggios; simple double stops with open strings and first finger.

VIOLIN 2

Studies and Etudes: Wohlfahrt, op. 38 (cont.); Wohlfahrt, op. 74 (Book 1); Gardner, Harmonic Thinking; Sevcik, op. 1, Part 1 (Book 1); Dancla-Bériot, Position Method. Folk tunes and pieces: Bohm, Per-

petuo Mobile from Little Suite; Jennie Danniel, Third Position Tunes; Willis Fay, Let's Play Together (Book 2); Herfurth, Classical Album; Music Album published by Willis; A. Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios in one position (first, third, and second positions); basic studies in shifting between these positions; rhythmic studies in bow division using various types of legato and staccato bowings; simple double stop trills; double stop scales in broken form.

VIOLIN 3

Studies and Etudes: Berkeley, Twelve Studies in Modern Bowing; Dont, op. 38; Gardner, Harmonic Thinking (Book 1); Gruenberg, Foundation Studies; Laoureux, Practical Method (Book 2); Sevcik, op. 1 (Part 2), op. 8, op. 9; Wohlfahrt, op. 74 (Book 2). Student Concertos: Accolay and Seitz. Pieces: Dancla, Six Airs Variés, op. 89; Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios, major and minor, played in one position in every key with varied bowings; chromatic scales in one octave; two-finger shifting studies on one string and shifting larger intervals; portamento; basic shifting studies in thirds, sixths and octaves.

VIOLIN 4

Etudes: Kreutzer; Mazas, op. 36 (Book 1). Concerto: Vivaldi, in A minor. Sonatas: Handel, Padre Martini. Pieces: de Bériot, Scène de Ballet; Wieniawski, Légende; Kreisler, Tempo di Menuetto, Aubade Provençale, Indian Lament, etc.

Three-octave scales and arpeggios, major and minor, in some keys; chromatic scales; arpeggios in related chords, two octaves; one-octave scales on one string with two-, three-, and four-finger shifts; beginning the study of scales in thirds, sixths and octaves.

VIOLIN 5

Studies: Sevcik, op. 1, Part 3; Kreutzer, 42 Studies and Caprices. Concertos: Vivaldi; Viotti, no. 23; Rode, no. 4 and no. 7. Sonatas: Handel and Corelli. Sonatinas: Schubert and Dvorák. Also shorter pieces.

Single-note scales and arpeggios in all forms with various rhythms and styles of bowing; scales in thirds, sixths and octaves.

VIOLIN 6

Etudes and Caprices: Kreutzer, Fiorillo, Rode, Tartini — Art of Bowing; Bach, Partita in E major. Concertos: Bach, Mozart, Nardini,

Tartini, Viotti. Sonatas: Handel, Mozart, Nardini, Grieg, Tartini. Spanish Dances and Zigeunerweisen by Sarasate; Polonaises and Souvenir de Moscow by Wienawski.

Studies in perfect and augmented fourths and perfect and diminished fifths; studies and scales in fingered octaves and tenths; three and four-string chord studies; scales in trills and harmonics; continuation of other scales and arpeggios in all forms.

VIOLA 1

Hans Sitt, School of the Viola; Wohlfahrt, Basic Viola Studies, Book 1; Dancla, École de la Mélodie, Book 1; A. Moffat, Old Masters for Young Players (viola and piano).

General principles of position; tuning, holding the instrument, basic functions of the bow, etc.; G. Fourel's fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the first position; gradual study of all these scales in modulating order on a wide variety of bowings.

VIOLA 2

Hans Sitt, School of the Viola (continued); Wohlfahrt, Basic Viola Studies, Book 2; Dancla, École de la Mélodie, Book 2; A. Moffat, Old Masters (continued and completed); J. S. Bach, Suite in G major for violoncello (transcribed for viola).

Fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the third and the second positions; gradual study of the scales on a wide variety of bowings; basic exercises in shifting from first to third position, also from first to second and second to third position; beginning the double stop scales in thirds, sixths and octaves, first in broken form, then on two strings; first steps in bow distribution and proper phrasing, applied to texts such as J. S. Bach's First Suite for violoncello solo, transcribed for viola.

VIOLA 3

J. S. Bach, Suite in C major for violoncello (transcribed for viola); Hoffmeister, Etudes; Hans Sitt, Conzertstück in G minor, first allegro; Borissovsky, Four Artistic Studies for viola solo; Vivaldi, Sonata for viola and piano.

Basic exercises on first, second and third positions (continued), including basic finger exercises preparatory to harmonic minor scales; shifting exercise covering these positions entirely developed; major and melodic minor double stop scales (continued), first in broken form, then on two strings, with varied bowings including G. Fourel, Condensed Bowings; G. Fourel, Studies in Chords in all keys on three strings with

bowings; study of the trills on diatonic and chromatic scales; scales in pizzicati and in harmonics; all major melodic and harmonic minor scales covering the three first positions, in modulating order: C major, A minor, F major, D minor, etc.

VIOLA 4

Campagnoli, Forty-one Caprices for viola alone; Kreutzer, selections from 42 Studies for Violin, Transcribed; J. S. Bach, Sonata No. 2 in D minor transcribed from the 'cello; Handel, Concerto in B minor for viola and piano.

Basic finger exercises at the fifth position; basic shifting exercises between the first, second, third, and fifth positions; study of the fourth position along the same lines as for the first, second, third, and fifth positions; all shiftings between these five positions explored first with basic exercises, then on all major, minor and chromatic scales in two octaves with numerous variations; also arpeggios in all keys (perfect chords with inversions and diminished sevenths); all major and minor scales in thirds, sixths, and octaves; beginning chromatic double stop scales in thirds, sixths, and octaves.

VIOLA 5

Kreutzer, Studies, completed; Campagnoli, Seven Divertissements (transcribed); J. S. Bach, Sonata in E major for violin solo (transcribed); René Jullien, Conzertstück for viola and piano; Brahms, Sonata in E flat major for viola and piano.

Seventh and sixth positions studied along the same lines as the other positions; all major, minor, and chromatic scales (single and double stop) and arpeggios covering these positions, with extensive bow variations; chord sequences on three and four strings in all keys completed.

VIOLA 6

Hermann, Technical Studies; Fiorillo, Violin Studies, transcribed for viola; J. S. Bach, Sonata in B minor, no. 2, for violin alone, transcribed for viola; Arends, Concertino for viola and piano; Brahms, Sonata in F minor for viola and piano; Moor, Prelude for viola and piano; Max Bruch, Kol Nidrei for viola and piano.

Gradual study of the ninth, eighth, eleventh, and tenth positions, enabling the student to play all major, minor, and chromatic scales in three octaves, also all arpeggios; special drill on these scales with various bow styles, also in modulating order with many bow variations; all double stop scales in two octaves and chords in all keys on three and four strings, with bow variations.

VIOLONCELLO 1

Lee's Method; pieces at the first position.

VIOLONCELLO 2

Dotzauer, Etudes, First Book; Feuillard, The Young 'Cellist, First Book.

Scales in two octaves.

VIOLONCELLO 3

Studies by Lee; Sonatas by Corelli, Cervetto.

VIOLONCELLO 4

Dotzauer, Etudes, Second Book; Goltermann, 4th Concerto; Caix d'Hervelois, Suite.

Scales in three octaves.

VIOLONCELLO 5

Sevcik-Feuillard, Bowing Technique; Grützmacher, Studies, First Book; Goltermann, 5th Concerto; concerto by Romberg; sonata by Handel.

Scales in three octaves, in thirds and sixths.

VIOLONCELLO 6

Duport, Etudes; Romberg, 2nd Concerto; sonatas by Sammartini, Bréval; Variations by Boëllmann.

CONTRABASS I

Nanny Method, Book I.

Exercises: the bow on open strings; the left hand, first and second position; the slurs and detached notes. Major and minor scales and chords, thirds and fourths, one octave.

CONTRABASS II

Nanny Method, Books I and II.

Exercises: the bow on two and three strings; the left hand, third, fourth and fifth positions. Technique of the fingers and the bow. Major and minor scales and chords, thirds and fourths, one octave.

CONTRABASS III

Nanny Method, Books I and II; Gouffe, 12 Exercises; Weiller, Deuxième Morceau de Concours.

Exercises: the left hand, seventh and eighth positions; stringing bow and staccato. Study on thumb position. Major, minor and chromatic scales in two octaves.

CONTRABASS IV

Nanny Method, Books I and II; Stork, 32 Studies; Mangold, Fantasiestück; Verrimst, Concertino.

Studies on the thumb position and pizzicato. Major, minor, and chromatic scales in two octaves.

HARP 1

The tuning, seating and handling of the instrument; position of hands and arms; exercises for finger articulation and relaxation.

HARP 2

Starting scales — (slow tempo and separate hands) from one up to four octaves; same with three-finger arpeggios; same with four-finger arpeggios.

HARP 3

Scales and arpeggios in four octaves, with both hands; also scales in thirds, sixths and octaves; chords and harmonics.

HARP 4

Exercises by Larivière or Bochsa; easy pieces by Hasselmans, Renié, etc.

Faster scales and arpeggios in any key; cross hands arpeggios.

FLUTE 1

Beginning exercises in Altès Method, Book 1.

Position of instrument for correct embouchure and finger placement; sustained tones; major scales; simple articulations.

FLUTE 2

Completion of Altès Method, Book 1; or, Ernest Wagner, Foundation to Flute Playing.

Breath control; sustained tones; major and minor scales.

FLUTE 3

Ernest Koehler, Studies, Book 1; Robert Cavally, Book 1; easy solos.

Sustained tones; major and minor scales; arpeggios; all articulations.

FLUTE 4

Ernest Koehler, Studies, Book 2; Robert Cavally, Book 2, Berbiguier, medium difficult solos.

OBOE 1

Barret, Forty-two Progressive Studies for the Oboe; F. Gillet, Beginning of the Oboe. Posture; position of the reed; action of the tongue; scales.

OBOE 2

Barret, Four Sonatas and Sixteen Studies; F. Gillet, Twenty Minutes Practice.

Scales, thirds, and arpeggios.

OBOE 3

Sellner, Six First Duos for two oboes (sonata form); Sellner, Exercises in Articulation; F. Gillet, Intervals and Staccato.

Scales.

OBOE 4

Handel, Sonata in C minor; Sellner, Six Last Duos for two oboes; Brod, Twenty Studies.

CLARINET 1

Gay Method, Part I; long tones, intervals, first principles of mechanism, embouchure studies.

CLARINET 2

Gay Method, Part I; Kroepsch, Book 1.

Scales, duets, and elementary solos.

CLARINET 3

Gay Method, Part I (completed); Kroepsch, Book II; Rose, 26 Etudes; Perier, 20 Etudes Faciles et Progressives.

CLARINET 4

Gay Method, Part II; Kroepsch, Book III; Rose, 32 Etudes; Voxman, Selected Studies.

BASSOON 1

Julius Weissenborn, First Book.

BASSOON 2

Julius Weissenborn, Second Book.

BASSOON 3

L. Milde, First Book.

BASSOON 4

J. B. Gambaro, Eighteen Studies; A. Giampieri, Sixteen Studies.

FRENCH HORN 1

Tone production in conjunction with the proper use of breath; establishing of embouchure; first exercises based on the natural overtones; relation of the valves and the overtones thus produced.

FRENCH HORN 2

Hoffmann, Studies; Alphonse, Etudes (Book 1); Kopprasch, Etudes (Book 1).

Diatonic passages; intervals tongued and slurred. Scales in one octave.

FRENCH HORN 3

Hoffmann, Alphonse. Melodic Studies: continuance of appropriate studies.

Scales — major and minor; arpeggios.

FRENCH HORN 4

Etudes: Kopprasch, Alphonse; simple solos; some orchestral solos.

Transposition; ability to read several clefs. Scales — major, minor, chromatic; arpeggios in major and minor.

TRUMPET 1

Tone production; breathing; elementary fingering.

TRUMPET 2

Scales — major and minor; articulations; slurring.

TRUMPET 3

Intervals; lips; flexibility; range; chromatic scales and triplets.

TRUMPET 4

St. Jacome, Exercises; Collinet, Preludes; elements of double and triple tonguing; phrasing.

TROMBONE 1

Rubank, Elementary Method; Rubank, Intermediate Method; Let Us Have Music (collection of well known songs).

TROMBONE 2

Arban Method; Concone, Vocal Exercises; solos by Clay Smith.

TROMBONE 3

Arban Method (diaphragm breathings, proper tonguing and embouchure studies). Rochut, Melodious Studies, Book 1; Max Schlossberg, Daily Lip Drills.

TROMBONE 4

Arban Method (continued); Blum, Studies (Book 1); selected solos.

PERCUSSION 1, 2, 3, 4

Gardner Method for Percussion, Part 1.

Corrective rudiments: open and closed rolls; five, seven, nine and eleven stroke rolls, open and closed; flam, one, two and three combinations. Résumé of basic rudimentary drumming in relation to fundamental orchestra and band application.

VIBRACUSSION

Gardner Method for Percussion, Part 2.

Scales — major and minor, two mallets, single notes and in thirds; application and construction of all intervals and basic triads in all keys; basic technical exercise for precision and accuracy; transcribed solos by Kreisler, Moszkowski, Heifetz and others.

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